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MUSIC IN RURAL EDUCATION

A program for the teacher in one- and two-room schools, based on

THE MUSIC HOUR, ONE-BOOK COURSE

by

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SILVER, BURDETT AND COMPANY
NEW YORK NEWARK BOSTON CHICAGO SAN FRANCISCO
IN CANADA FROM
W. J. GAGE & COMPANY LIMITED
TORONTO — ONTARIO

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Acknowledgments

The authors and the publishers wish to express their appreciation for the coöperation that has made possible the preparation of this book. In particular, acknowledgment is due the editorial consultants, Dr. Fannie W. Dunn, Associate Professor of Education, Teachers College, Columbia University; Mr. Frank A. Beach, Director of the School of Music, Kansas State Teachers College; and Miss Josephine Murray, Rural Schools Music Supervisor, Tulare County, California, who by their grasp of the problems of education and consciousness of the need for music in rural schools have made an invaluable contribution to this book; to Miss Berenice Barnard, of the Department of Music, University of Idaho, for her assistance in adapting the Chorus Plan to the needs of the rural schools of Idaho; to Dr. Frances Elliott Clark, Manager of Educational Activities, RCA Victor Company, for the consummation of the recording program; to Mrs. Dee Hilliard Conway, of Orange Glen, San Diego County, California, for the example of The Project Plan developed from material in the One-Book Course of The Music Hour; to Miss Mary Wood Hinman, of New York City, for the description of rhythm plays and dances; to Mrs. Gladys Clarke Nelson, Specialist in Rural School Music, Greenville, Rhode Island, for teaching suggestions, especially in the field of the rhythm band; to the following educators for their courtesy in making available typical daily programs for one- and two-room schools: Miss Marcia A. Everett, Belvidere, New Jersey; Miss Delia E. Kibbe, Supervisor of Elementary Schools, Wisconsin; Mr. Charles Lee, State Superintendent of Schools, Missouri; Mr. R. J. Maaske, Director of Rural Education, State Department of Education, Oregon; Miss Marguerite V. Hood, formerly State Supervisor of Music, Montana; Mr. M. Claude Rosenberry, Director of Music Education, Pennsylvania; Miss I. Jewell Simpson, Assistant State Superintendent in Charge of Elementary Instruction, Maryland; and to the many classroom teachers and school administrators whose suggestions born of experience and interest in the purpose and plan of this book have been of inestimable service in completing it.

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Printed in the United States of America

Preface

This book is a pioneer work in that it treats of the subject of music as adapted to the needs and exigencies of rural education. With a field so broad and a subject so timely, this book must sacrifice a philosophical discussion of music's contribution to life for the sake of concentrating on a practical working program for the guidance of the rural teacher in one- and two-room schools.

Although much progress has been made toward consolidation and all that is thereby implied in improved school conditions, "the one-room school is still the country child's school." This situation demands a well-organized plan of cultural education which can reach the vast number of children still attending ungraded schools.

Educators today are pointing out the need for spiritual and cultural emphasis in education as opposed to the strictly material and utilitarian conception. They feel the truth of the Master's words that "Man cannot live by bread alone," and that our children, in rural as well as in urban communities, must be taught the fine art of living. Both educators and sociologists agree that music possesses outstanding values for child development and makes vital contributions to a richer, fuller life.

In carrying out these ideals, it has been thought wise to consult those educational leaders who have first-hand knowledge of actual rural school conditions. The names of these consultants on the title page of this book and of those persons whose special contributions are acknowledged on page ii, give ample assurance of the practical nature of the proposed plans and procedures.

Too much stress has been laid, heretofore, on the problems and difficulties of presenting an inclusive and effective program of music in rural schools. Too little has been said with respect to the right of the country child to cultural advantages more nearly com-

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parable with those enjoyed by his city cousins. Furthermore, it has too often been assumed that the handicaps involved were insurmountable.

The experts in rural education who have contributed to this book convince us that the conditions of rural life need not be considered as limitations, but rather as opportunities. They make it clear that beautiful, fine music can be brought into the lives of children in rural schools. They show that the course of study can embody much more than the desultory singing which too often has passed for music instruction.

This book offers a program of work in music for rural schools based upon the One-Book Course of The Music Hour series. It presents plans, detailed outlines, materials, and procedures for use by teachers of widely different degrees of musical ability, at work in communities with varying levels of interest in music.

But this book also is more than a teacher's book for use in one- and two-room schools; it is a reference book for county superintendents and others concerned with rural education. Moreover, it is the first textbook which makes it possible for normal schools and teachers colleges to give special preparation for activities in music suited to the conditions prevalent in rural schools.

Here, then, is offered practical guidance to the rural school teacher who needs only the desire and the will to acquaint the children in her charge with the joys and cultural benefits that music can bestow and to which they have a natural right in a true democracy of education.

Osbourne McConathy
W. Otto Miessner
Edward B. Birge
Mabel E. Bray

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A Foreword for the Teacher

How To Use This Book

In nearly every rural school the children sing at least once in a while. What steps can be taken from such slight beginnings that will lead to a point where music may become an effective part of school life? How may these steps be taken by a teacher with little or no musical training, and even if the teacher is musical, how can she turn her skill to the very best account in a school where there is little interest and slight equipment? These questions and hundreds of others are answered in this book.

Conditions in ungraded and rural schools are so varied throughout the country that no *one* plan of procedure can cover every teacher's needs. Suggestions must be so broad and so flexible that the teacher will find the help needed for her particular school and community. At the same time mere generalities will not answer; the great majority of teachers need directions which are definite, specific, and in sufficient detail really to help and guide them in their work.

Four "Plans," therefore, are proposed, outlined, and discussed in Part One of this book. In comparatively few places will any one of these plans be effective as the sole and only procedure. A certain amount of flexible adoption and adaptation of the ideas in all of them will usually be the best way to meet a particular situation. Moreover, there is a very different situation in a school where the teacher is first attempting to introduce music as a part of school life and in a school where music has taken a well-established and successful place in the daily routine. For one reason or another the teacher may feel it inadvisable at first to do more than sing a few appropriate songs. Even so, she will wish to teach these easily and effectively and in such a way that they may lead to something further if the response and other conditions justify such development.

The four "Plans" may be described briefly as follows:

The Rote Plan. This is the traditional and natural approach to singing in school. Practically every school sings a few songs which were learned by hearing someone sing them. "The Rote Plan" suggests the best way of teaching desirable songs, and of going forward gradually and by easy, practical steps to such a degree of advancement as conditions justify.

The Project Plan. This plan is based on the idea of *using* songs as a definite part of school life, and of motivating the learning of songs through the eager desire to use them in connection with interesting activities.

The Chorus Plan. This plan coördinates the efforts of the children, makes provision for differentiation in progress by pupils of different levels of ability, and relates the school music to community life and interests.

The Monthly Outline Plan. This plan organizes the course in music to progress systematically throughout the year, setting definite though readily practicable goals. It includes a rounded experience in the several coördinated fields of music study: rote singing, music reading, appreciation, and correlations with other school subjects and activities. The plan also makes provision for progress in successive years.

This book outlines each plan in detail, and explains how it may be introduced and developed, both by the musical teacher and by the teacher of limited musical ability and experience. Each "Plan" is described in a special chapter (see Chapters

One, Two, Three and Four). The teacher should read through these four chapters and get the gist of them sufficiently to plan the procedure best suited to her own school conditions. This procedure, as suggested above, will usually fall into the following stages:

1. The best way to carry forward from the situation prevailing in the school at that time.
2. The best "new" idea to be introduced as calculated to awaken general interest and the desire to go forward on the part of children and their parents.
3. The best objective to set as a desirable situation to be reached within a specified period of time.
4. An ultimate situation to be held in mind as a desirable goal toward which the school music activities shall gradually lead.

With the mental attitude suggested in the foregoing paragraphs, the teacher is ready to read the other chapters of this book as a general preparation for moving forward along the line upon which she has decided.

The teacher will then have a well-established conception of the place which music may take in her own school. She will have a plan suited to the needs of her own school and community, and will know where to turn in this book for guidance, help, and directions for putting her plan into the most effective operation.

Let us suggest that the reader become acquainted with the whole book in general, and then give special study to those parts which concern the particular situation at hand. A manual is a tool, and like any other tool must be used with intelligence, discretion, and a certain degree of skill if results are to be effective.

See the Table of Contents for the way this book is organized.

THE AUTHORS

INTRODUCTION

Music in Rural Schools

"Music for Every Child, and Every Child for Music"

1. SITUATION

This book is designed to help the teacher of rural schools, whether she is musically skilled or untrained, whether the community is well-to-do or not, and whether the people respond eagerly to music or are indifferent to it. If the teacher believes that music is a desirable part of school life (and what teacher does not?), this book will show her how to begin at whatever level she may find her pupils, and proceed from that point confidently and happily.

Everyone believes that music contributes to finer living. And everyone agrees that the children of rural communities deserve all the advantages which today are offered to children in city schools.

The day of isolation of rural communities is past. Good roads, modern transportation, telephones, and the radio have brought all parts of the country into neighborly proximity. Educators are studying the contribution of the various school subjects to better living. Among these subjects music takes an important place and one which educators now recognize as essential to modern school life. Many rural schools are now finding the music lesson one of the chief joys and inspirations of the day. But unfortunately there are numerous other schools where music is seldom heard.

While most teachers would like to have music as a regular part of the daily school life, many feel a diffidence about undertaking to give instruction in an art for which they often have slight talent and still less training. Of course there are many teachers in rural schools who are musically gifted and who are well equipped to handle the subject. Where the teacher is well equipped musically, there will be little difficulty in getting things started. But even where she is untrained or actually unmusical, the teacher can learn more music and teach more music than she may believe possible.

In order to show the full possibilities of our program, let us imagine a situation in which the teacher of a one-room school has never sung. Possibly she herself is the product of a rural school in which there was no singing. In her teacher training there may have been such slight emphasis on music, or she may have been so diffident, that she never felt able to make a start in singing. Let us also imagine her in a school in which there has never been any music, and in a community where no one has ever suggested raising funds for music equipment. The teacher, however, believes that deep in the hearts of the children there are vague and unformed yearnings for beauty which she is determined to bring to expression. Even under such adverse conditions, a well-devised music program may be carried through successfully, and this book is designed to show how it may be done. It also aims to show how the music program may be developed from year to year until a well-rounded course of music study is evolved.

Music can serve the boys and girls of each and every school, now and always. The teacher needs to feel how vital music is to the children in her school, and how satisfying it will be to them as they become adult members of the community. How music may best serve the boys and girls is discussed in this book, and outlines and lessons are given for activities and studies using the song material offered in the One-Book Course of The Music Hour.

So much depends upon the teacher's attitude, much more than upon her ability. She must feel deeply that music is a broadening, elevating, and refining experience. She must realize that music can bring to the boys and girls of her school something beautiful and fine which nothing else can offer in quite the same way and in the same measure.

Considerable stress has been given to the attitude of the teacher. It is taken for granted that the pupils will gladly welcome every musical opportunity that is offered them. Here and there a child may be met who has heard music and musicians disparaged by parents or other older people, and who thinks it "smart" to adopt a similar attitude. But such a pupil will soon change his viewpoint in the face of the general interest which the plans discussed in this book will develop.

II. Aims

The Music Hour provides materials and plans for the attainment of the foregoing ideals, and defines its purposes under the following three main objectives: (1) that music shall make the child happier and more sensitive to beauty and, as a socializing force, shall enable him to adjust himself more sympathetically to his environment; (2) that the material and plan of study shall offer exploratory opportunities in which teacher and parent may discover the latent capacities and interests of the child and in which the child will find himself musically; and (3) that this organized experience shall set up influences which will serve the child as recreational, cultural, avocational, and vocational guidance in the development of his ultimate relationship with music.

The following specific aims are a development of the ideas expressed in the previous paragraph. The teacher should not think of them as separate ends to be sought, but as integrated into one unified purpose, which is that the child's musical experiences shall lead to a finer life.

1. *To give every child the use of his singing voice and pleasure in its use.* The goal of school music instruction should be the unfolding of the beauty of music in all its manifestations. The child's first step in gaining a conception of beauty in music is through his own effort to acquire a beautiful singing tone, one which expresses the sentiment of the words. If the child himself sings beautifully he is better able to recognize and appreciate beauty of tone as he hears it. Only beautiful tone quality can reveal the soul of music.

2. *To teach a repertory of songs related to the interests and experiences of the children.* The foregoing statement refers especially to songs which are retained by the pupils as a more or less permanent repertory. It should include songs associated with the interests of the children, songs which correlate with other school subjects and activities, and songs studied because of their musical appeal.

3. *To develop the rhythmic sense.* Every person is inherently rhythmical, because rhythm is fundamentally a physical manifestation. The art of music is one of the most direct manifestations of the vital element in rhythm. The dance, also, is a medium for the expression of rhythm. Rhythm, the great vital principle, is the fundamental experience, and time in music is one of its manifestations. The teacher of music is concerned, therefore, first with awakening and vitalizing the spirit of rhythm in the pupils, and then, gradually, with directing this spirit to the expression of musical rhythms, and to the time elements in which they are organized, i.e., the phrase, the measure, the figure, and other time units.

4. *To develop a discriminating appreciation of the elements which characterize good music as a basis for intelligent par-*

ticipation as performer or listener. Lessons in music appreciation have become an established part of the music program of most American schools. The term is not susceptible of a brief and, at the same time, inclusive definition. It is applied rather loosely to a variety of activities, all of which are designed to assist the pupil (as performer or listener) to participate in music more intelligently and enjoyably. Music appreciation, therefore, is a many-sided experience affecting every phase of the child's activities. In reality, "every music lesson should be a lesson in music appreciation."

5. *To develop individual growth and independence in music skills in accordance with various levels of capacity.* The modern conception of music in the school recognizes that each child differs from the others in his own reactions to music and in the manner in which he can express himself through music. Therefore, it is the function of the school to offer to the child, with due regard for his capacity and possible attainments, such contacts and opportunities with music as will enable him to discover how he can increasingly enjoy music and express himself in and through music.

The school is also charged with the duty of discovering and fostering special talent. Some pupils are gifted singers, some possess special ability in playing musical instruments, while others have a natural talent for leadership. These latent talents may usually be discovered by the manner in which the pupils respond to the different exploratory opportunities of the music course.

6. *To provide technical study of music growing out of the song experience and closely related to it.* Every step forward in musical skill or understanding is the result of some form of technical study. This is true whether the lesson is in reading music, recognizing phrase repetition, discriminating between different musical effects due to nationality, or any other

of the varied activities of a rich course in music. The newer conception assumes that the learning of music as an expression of human experience is the important objective—not simply the learning of music notation. Such a conception includes the development of listening as well as of singing ability.

7. *To integrate the music with other school subjects and activities.* The modern conception of elementary education, i.e., that the school and its studies are not a preparation for life but are life itself, must carry into the music program. The recent trends in education have emphasized the importance of music in brightening and unifying the child's many activities in and out of school. Heretofore, music has been considered largely for its own values, but these values will not be lost or impaired, rather will they be strengthened when music functions as a socializing force. Today, music instruction is focused on music as a contribution to the whole of the child's life. The emphasis is no longer on "using music to learn," but rather on "learning music to use." In other words, music can no longer be considered merely as a subject of study, but music instruction must integrate music with the other school subjects and activities.

8. *To relate music in the school with home and community life.* In the ordinary course of events music is unavoidably associated with the child's activities both in and out of school. It is greatly to be desired that the musical experiences acquired in the schoolroom should be carried over into the home and outside social activities of the children. Thus music can be instrumental to a much larger extent in becoming a social factor in the school and home, and in contributing, therefore, to that "socialization of the individual" which is the end and aim of modern education.

III. SUBJECT MATTER AND PROCEDURES

Each of the foregoing aims finds its fulfillment in the material and course of study of the One-Book Course of The Music Hour. The subject matter of the course is given in the One-Book Course and in the three units of correlating recorded selections which are listed in Chapter Sixteen.

The songs are carefully-chosen examples of folk songs, art songs, and songs of the people of many lands. The great composers are well represented by typical examples of their works. The wealth and scope of this material is shown in the Classified Index in the back of the One-Book Course. The book is in three parts: Part One, Lower Grades; Part Two, Upper Grades; and Part Three, Assembly and Community Songs. The songs are further classified in accordance with their use in the schoolroom as Rote Songs, Observation Songs, Study Songs, and Reading Songs (see Chapters Ten and Eleven). The recorded selections supplement, illustrate, amplify, and extend the music material of the course. The procedures through which this material carries out the foregoing desirable aims are outlined and described in detail in this book.

The singing voice. The singing voice of a child is his "head-voice." It is recognized by its peculiarly clear and light quality. At all times the tone must be free and flowing, the voice never pushed or forced. The mouth should be opened naturally and the facial expression relaxed. Deep breathing and the singing of each phrase on one breath lead almost inevitably to an easy, natural command of good singing tone.

In The Music Hour, the range of the songs (generally within the limits of the staff) has been carefully considered to secure the best use of the singing voice. Maintaining the correct pitch is of vital importance because of its effect upon the care and training of the children's voices. The use of a pitchpipe or of a keyboard instrument for starting the songs is essential. Chapter Five, Use of the Voice, discusses and suggests procedure for developing tone quality, pitching the song, phrasing, diction, expression, and other points connected with good singing. Suggestions are included for the treatment of non-singers (often called "monotones"). Many of the songs of the One-Book Course will be found on the records of the three units listed in Chapter Sixteen. These recordings are excellent examples of the spirit, tempo, and interpretation of the songs of the course.

Repertory. Every song in the course may become a part of the permanent repertory of the children. Some songs they will like better than others. Some schools will prefer songs which make less appeal to other schools. Every song, however, which is sung as a part of the music course should be studied with careful attention to all the details of expressive performance. Expression and interpretation should usually be the outcome of creative activity; that is, the children themselves should determine, after directed discussion, the way in which a song should be sung. Marks of expression are given in the songs of the upper grades as helps and are defined in Chapter Fourteen, The Rudiments of Music.

The Classified Index of the One-Book Course, p. 215, will be helpful in choosing songs for occasions and correlations. It includes a Cumulative Memory Song Repertory which is suggested as a minimum list of songs for all schools to learn. The various procedures in teaching the songs of the course are suggested in Chapter One, The Rote Plan; Chapter Three, The Chorus Plan; and Chapters Ten and Eleven, Lesson Outlines for the Lower Grades; and Lesson Outlines for the Upper Grades.

Rhythm. Songs appropriate for rhythm play are listed in the Classified Index of the One-Book Course, p. 215. Additional selections for physical expression will be found in the list of recorded material (see Chapter Sixteen).

Physical activity is the natural outlet for the expression of our inner sense of rhythm. Conversely, physical activity is the most effective means for the development of sensitiveness to musical rhythms, including such fundamental movements as walking, running, skipping, hopping, etc., and such activities as rhythm play, folk dancing, dramatization, and free expression. This principle has been universally recognized since the days of ancient Greece, for the Greeks harmonized their art of living upon rhythmic principles, and recognized in music the greatest of the arts because of its direct contribution to the principle of rhythmic existence.

Chapter Eight, Rhythm Play, and Chapter Seven, The Rhythm Band, are direct discussions of rhythmic activities. Chapters Ten and Eleven outline the procedure in carrying over the rhythmic feelings into the expression of time in music.

Appreciation. The modern music teacher maintains that the very first approach to a new piece of music should include the effort to discover its beauties and expressive qualities, and should not be a mere mechanical procedure to which later, it is hoped, something of life and beauty may be added. The Music Hour assumes that the children will return many times to the songs they have learned, each time with a keener sense of their beauty.

Every song in the course is material for the development of music appreciation, and "every lesson should be a lesson in music appreciation." The recorded selections, also, both of vocal and instrumental music, serve for the development of music appreciation. The ways in which songs and instrumental selections should be used for the development of music appreciation are outlined in Chapter Six, Music Appreciation.

Almost every other chapter in the course will show in some way the close relationship between the various music activities and the development of music appreciation.

Any or all of the following activities may contribute to this broad conception of appreciation: beautiful singing of beautiful songs, music reading, physical response to rhythms, response to moods of music, recognition of structure of music, participation in the rhythm band, experiencing orchestral effects in the listening lessons, picture study, acquaintance with standard compositions, and, in the intermediate grades, experiencing the harmonic effects of songs in two and three parts. Everything the child does in the music period (singing, physical response, reading, or listening), which helps in making music more significant, contributes directly to music appreciation.

See Chapter Six, Music Appreciation. See Chapter Sixteen for a classified list of recorded selections.

Individual growth. Every child should be encouraged to participate in the music activities of the school to the level of his capacities. The songs of the course are learned as a mutual enterprise, to which each pupil contributes to the extent of his individual ability. According to this conception some children will learn to read music, and should be given the fullest opportunity to do so, while others may, with equal consideration for their future musical interests, learn only the most rudimentary use of the notation of music. It is a common mistake to retard the progress of the class to the ability of its slowest members, rather than to set a pace which will hold the interest and challenge the best efforts of the musical pupils. The plan here suggested will develop eager and capable leaders, and it also will develop intelligent and interested followers.

Provision for individual growth in accordance with the various levels of musical capacity is a matter more of procedure than of subject matter. At the same time certain songs outside the range of pupils of slight capacity will appeal strongly to those of greater ability. The music course must not be confined merely to material adapted to the children of lower levels of musical capacity, but must offer at least a limited number of selections which challenge the efforts of the more capable pupils. Such advanced selections are included in the One-Book Course, usually marked for "School Choir." See "School Choir" in the index of the One-Book Course.

"The Chorus Plan" which is discussed fully in Chapter Three is based upon individual attainments, and "The Project Plan," outlined in Chapter Two, leads naturally to this end. Moreover, "The Rote Plan" (see Chapter One) and "The Monthly Outline Plan" (see Chapter Four) provide for both individual and group activity. The way in which the lessons of the course are presented, as suggested in the lesson outlines of Chapters Ten and Eleven, may be such as to make provision for differences in musical ability on the part of the children. Leaders will be developed who will take pride in carrying the class forward in the learning of new songs. The children who become followers should be encouraged to take pleasure in participating to the full measure of their abilities and pride in the artistic outcome of the class endeavor.

The application of the foregoing aim is found in all four of the "Plans" developed in Part One of this book.

Another means for guiding each pupil in self-analysis and in exploring his own attitudes and reactions is provided in "Why We Study Music," and "Questions for Thought and Discussion," on p. 213 of the One-Book Course. This page is addressed to the pupil, and toward the close of each school year (sometimes oftener) the teacher should make provision for the thorough consideration and discussion of the statements and questions on that page.

Technical study. The songs of the One-Book Course and the suggested correlated recorded selections are the material for technical study of singing and listening. Time and effort are wasted if spent in the study of music without æsthetic value.

The child secures his first concrete experience in music through the song. Even in his first attempts to learn a song by rote, he becomes aware of the phrase as a part of the song. He learns to recognize the melodic similarity of repeated phrases and the dissimilarity of contrasting phrases. The discovery of familiar phrases and parts of phrases in new relationships produces smooth sight reading. The knowledge of the phrase structure of song becomes the key to a grasp of the structure of instrumental music. Thus the melodic sense receives continuous training through song analysis; and it will be found that this same principle applies also to the rhythmic sense.

There are certain structural similarities in music and poetry. The stanza of poetry corresponds to the song melody, the line of poetry to the music phrase, the clause to a motive, and the word to a figure. Certain fundamental motives and figures are common to all musical expression, from the simplest folk song to the modern symphonic poem. These tonal and rhythmic figures have their counterpart in the basic words of language vocabulary which are common both to everyday speech and to the loftiest expression of poetic fancy. These basic musical figures may be classified as (a) tonic chord figures with various arrangements of *do-mi-so,* (b) neighboring tone figures, such as *do-ti-do, mi-fa-mi, so-la-so,* etc., and (c) diatonic or scale figures, such as *do-re-mi, mi-fa-so, so-la-*

ti-do, etc. The foregoing structural organization is the basis upon which the technic of music reading is developed, just as in the modern school the technic of language reading is based upon the word and sentence structure.

Those children who can best learn a song by means of its notation should be taught to do so to the point of real expertness, while the other children who learn their songs through imitation or by following their classmates should develop their powers in these respects until they can learn much music quickly and accurately. That the class may develop certain leaders who carry their classmates forward in the learning of a piece of music is no longer considered unfavorable, but rather is felt to be a normal, natural, and desirable situation.

The listening technic, too, begins with the song. Learning rote songs involves careful listening. Discrimination between similarity and difference in phrases is the next step in the listening lesson. Further listening experience follows in the songs of the course, rhythm play, the rhythm band, and the music appreciation studies. In the One-Book Course the designation of the songs for rote, observation, reading, and study suggests their use for developing music understandings and skills. See Chapters Ten and Eleven, Lesson Outlines for the Lower and the Upper Grades, and Chapters Twelve and Thirteen, Monthly Outlines, for further suggestions. See also Chapter Six, Music Appreciation, Chapter Seven, The Rhythm Band, and Chapter Eight, Rhythm Play.

Integration. The Music Hour, in material and plan, carries forward the ideal of music as a contribution to the child's activities and studies both in and out of school. The One-Book Course and this accompanying book of outlines and directions offer a rich choice of songs and suggested recorded selections which integrate with the entire school program: songs for social and recreational singing; a plan of rhythmic development correlated with physical education; studies correlated with instrumental music; and music material correlating with the parallel fields of study in literature, history, geography, and art. These varied activities offer a socialized program in music in keeping with the modern emphasis on an integrated curriculum.

The procedures by which the songs and recorded selections of the course are made to function in such a program are outlined in detail in the various chapters of this book. In Chapter Two, The Project Plan, a close relationship is established between the interests which are uppermost in the minds of the children during the round of the year and the music expressive of those interests. Songs for social and recreational singing occur throughout the One-Book Course, and Part Three of that book is devoted chiefly to songs of that character. Chapter Eight of this book, Rhythm Play, outlines and provides directions for relating music and physical education. Chapter Seven, The Rhythm Band, and the studies in music appreciation in Chapter Six, suggest material and procedure for correlating music in the schoolroom and the great field of instrumental music. The correlation of music with literature, history, geography, art, etc., is presented in Chapter Six, Music Appreciation, section III, "Correlations."

School and community. This topic involves two considerations: (1) selecting music and teaching it in such a way that the pupil will carry it into his life outside the school; and (2) utilizing music to bring school and community together in mutually interesting occasions and activities. The school in reality is a cross-section of life, and should offer to its pupils musical experiences which are rich and elevating contributions to life both in and out of school.

Song material which may serve to bring the school into closer relationship with home and community will be found throughout the One-Book Course. Every song which treats of a topic or activity associated with the child's experiences contributes to this end. "I Had a Little Doggy," "The Sandman," "My Dolly," "The Dairy Maids," "The Woodpecker," "Lullaby," "Hallowe'en Fun," "Silent Night, Holy Night," "Green Willows," "Forest Peace," are just a few titles which occur at random. Whenever such songs are studied in the music lessons, the teacher should be sure to suggest the opportunities which the pupils have for singing them in association with the life experiences which they express.

"The Project Plan" (Chapter Two) and "The Chorus Plan" (Chapter Three) point very definitely both in material and procedure toward bringing school and community into closer relationship.

Individuals and groups of school pupils are encouraged to sing for their classmates at almost every music lesson. This should be a very potent means for suggesting home singing and playing, and for bringing about the formation of small home and community groups for various forms of music activity.

Part Three of the One-Book Course, "Assembly and Community Songs," serves the present objective in two direct ways. First, learning these songs enables the pupils to join in singing with their elders in church or community gatherings. Second, this collection of fine old songs of home and fireside makes the school a possible center for community singing by parents and others, an opportunity which the wise teacher will eagerly utilize.

The appreciation lessons, too, should be conducted so as to suggest the formation of singing and playing groups at the homes of the pupils. The teacher should relate the compositions which come up for appreciation study with the home music, especially with the programs of better music which come over the radio.

Introducing music into the school. It may be desirable at this point to refer to the foreword for the teacher, "How To Use This Book." Four "Plans" are there suggested for the introduction and development of music in the rural school.

Rural schools may be considered in two classifications: those in which music has already found a place, and those in which music is introduced for the first time. Where music has become an established part of the daily schedule, the teacher may at once put into operation the complete outline as given. Where music is being introduced for the first time, it is advisable for the teacher to go forward by the progressive steps offered in the four-fold plan.

The application of these plans will depend upon the conditions under which the teacher is working. The approach may be made through any one of the plans, and further development may include any portions of the other plans as seem desirable. Thus a procedure is offered the teacher which is so inclusive, so simple, and so flexible that it will apply in any possible situation.

Under ordinary conditions the introduction of music into the school on a systematic basis will take some time. The teacher must not expect an immediate flowering of the tender plant. The early outcomes for which she may look will usually be interest and pleasure rather than much actual technical accomplishment.

But if the pupils show an attitude of eager interest and joy, and if they gradually improve in the ability to learn their songs accurately and quickly and to sing them with good taste, she may feel that their progress is satisfactory.

The outlines in this book are organized to allow for a general period of development covering approximately three years.

By that time music should have made for itself a permanent place in the hearts of the pupils and in the life of the community.

IV. OUTCOMES

What outcomes may reasonably be expected from a course in music such as has just been discussed? Surely we are not concerned with adding to the number of professional musicians. Rather, it would seem that we should look to music as an elevating influence in the lives of our pupils, a means for developing and expressing their finer emotional moods and experiences. We may hope that our pupils will learn to use their voices pleasantly, and will enjoy singing beautiful music, both by themselves and with their families, friends, and neighbors. The rural teachers who have made a lasting impression in their communities are those who have instilled in the children the desire to sing for the love of singing.

The study of music in school should lead to an acquaintance with much good music. Many of the songs which the pupils study should be memorized as a permanent possession, making the recollection of school days a happy memory throughout their lives. These lovely songs should be a retreat for the soul in its hours of elation or depression.

Music should develop poise, ease, and grace. Through its rhythmic influence we should be healthier and better organized, mentally and bodily.

Pupils who have followed a course such as is outlined in this book should love good music rather than poor music. They should be able to discriminate between music which is elevating and that which is vulgar or trivial, and should prefer the better kind. They should find pleasure in participating in music making, and in listening to worthy performances of good music.

Some pupils will have the urge to develop musical skills, and their studies in school should lay a foundation upon which they can build as far as their desires prompt them.

Music should broaden our horizons. To know the beautiful music of other lands and peoples cannot fail to lead us to understand those peoples better, and to admire and respect the spirit which found such beautiful expression. Furthermore, the child's music studies should tend to develop the consciousness of music as expressive of life situations and interests in a way which will lead to increasing use of music at home. The teacher should give every possible encouragement to home and neighborhood singing and playing by smaller or larger groups.

In its last analysis, the value of music in the school may be measured to a considerable degree by the effect that it has on the whole community. His music studies are of slight worth to the child unless he grows to feel that music is an interesting and enjoyable part of life, associated with his deeper life experiences, enriching them, and enlarging and refining his emotional reactions to the world about him. The larger objective of The Music Hour is to bring each child into such contact with music that it may give richer, finer, and larger intake and outlet to his life. Wherever this feeling toward music is found in the school, it will inevitably be communicated to the neighborhood. School and community may be drawn together in closer cultural contact by the spirit and influence of good music.

PART ONE

FOUR PLANS OF MUSIC STUDY

Chapter One

The Rote Plan

Every school sings once in a while. In schools where very little music is attempted, the singing is usually limited to a few patriotic, devotional, and occasional songs. These usually have been learned by rote, or through hearing them sung somewhere outside school. Many teachers feel that this is as far as their own musical abilities or the time at their disposal make possible. No one will question that even this musical experience is far better for the pupils than no music at all.

The question naturally arises: Is it possible to start from such a situation and gradually lead to a more inclusive musical program? What can a teacher do whose musical ability is limited, in a school with meager equipment, in a community of slight musical backgrounds and interests? The Rote Plan discussed in this chapter attempts to answer these questions in a way both simple and practical.

First of all, let it be emphasized that imitative experience is the natural basis of all learning. We watch other people, listen to them, and follow their example. This truth applies particularly to music. Most musical people have been associated with music in one way or another all their lives. In babyhood their mothers sang to them, and as they grew up they had some kind of opportunity to hear music. These experiences formed the background from which their love for music led them to wish to do something with it.

The foregoing discussion points out the great value of The Rote Plan, which means merely that music is brought into the lives of school pupils through learning a number of songs by imitation.

Teaching rote songs. There are three ways in which the songs may be taught:

1. The teacher may teach the songs in accordance with the steps suggested for teaching a rote song outlined in Chapter Ten of this book.

2. The song may be learned from a phonograph recording as outlined in Chapter Three, and Chapter Ten, section II.

3. An older pupil who sings well may act as teacher, learning the song at home or elsewhere.

Selecting rote songs. The selection of songs to be learned by the class may be made in accordance with several plans:

1. At first the selection will naturally be made in accordance with the most obvious class needs,—some patriotic and devotional songs, songs of the seasons and for special occasions.

2. Additional songs will then be chosen to meet the interesting events in school and community and in the round of the year. Special events may call for songs, or the school may try a few occasions such as those suggested in The Project Plan, Chapter Two. In all of these suggestions it will be noted that the occasion or the need will determine the choice of the song to be learned.

3. In the course of time, after a number of songs have been learned, there will inevitably come a time when the intrinsic appeal of certain melodies will suggest them for singing by the class. Some pupils may know these melodies or may have heard them sung at home or over the radio. "My Old Kentucky Home," "Swanee River," "Annie Laurie," "Home on the Range," and a host of other well known and

universally beloved melodies will make a strong and sure appeal to the pupils and increase their interest in singing and in music generally.

4. The study of history and geography will suggest songs in the One-Book Course which add to the interest in these subjects by illuminating their significance and meaning. This will suggest other correlations out of which songs may be chosen for singing by the school.

5. Finally, there are a great number of exquisite melodies which in the course of time the pupils will wish to learn for their own inherent beauty and intrinsic interest.

Values of rote singing. The foregoing paragraphs suggest many of the values and advantages of rote singing. But this chapter would be incomplete without reference to certain other benefits which come from instruction "by ear." For one thing, the very fact that an appeal is made to the sense of hearing,—the fundamental musical sense—indicates that such instruction, properly conducted, contributes directly to ear training. Interpretation and voice training naturally are largely dependent upon careful and attentive listening. Appreciation, memorizing, and part-singing require a trained sense of hearing. Good rote instruction contributes to all of these phases of music development.

Limitations of rote singing. The desirability of rote singing is unquestioned. It is undoubtedly the foundation of all future growth in music, and the first step and starting point in music instruction. Nevertheless, the teacher should be clearly aware of the limitations of this form of instruction. In the first place, the number of songs which may be taught by rote is necessarily limited. The process is relatively slow and dependence on aural memory relatively uncertain. The songs learned by rote must be comparatively simple, because any intricacies are apt to defy mere aural recognition. Much repetition, as is often involved in rote instruction, is apt to become tiresome. Something of initiative and creative interest is lost. While the pupils gain experience, this experience is limited and diffused. Imitative learning should at all times be purposeful, and the songs selected for rote teaching should have a positive relation to the school and home life, otherwise continued interest is difficult to maintain. For the foregoing reasons, the teacher should watch developments closely, and as soon as practicable should aim at such expansion of The Rote Plan as discussed below and such other developments of it as conditions justify.

Use of music books. Every teacher realizes that it is most desirable to have copies of the One-Book Course in the hands of the pupils. In some communities, however, this may not be possible at first. Expense or the indifference of the people of the community may prevent this. Where books for the pupils at first cannot be provided, the teacher may nevertheless introduce The Rote Plan by teaching songs from her desk copy, occasionally writing songs on the board when desirable. But if properly conducted, such instruction will interest the pupils in singing and will inevitably lead to their desire to have music books of their own. When this situation has been achieved, the pupils should open their books and follow the words and music while the song is being taught to them.

"Singing by position." This phrase has become widely used to mean following the notation while singing, observing the rise and fall of the notes on the staff and the notes indicating longer and shorter tones. In the course of time the singer learns to interpret the notation in a general way. The notes become a guide which enables the singer to learn the music quickly and accurately. Eye and ear coöperate. "Singing by position" is the first step in learning to read music. Many of the most valued members of choruses and choirs "sing by position," and skill in this art is one of the important outcomes of The Rote Plan as here suggested.

Expansion of The Rote Plan. The Rote Plan is suggested not only as a simple and practical way of conducting the music lesson, but also as a most effective basis for further development. This further development may be along the lines suggested in the chapters on The Project Plan, The Chorus Plan, The Monthly Outline Plan, or such modifications or combinations of these plans as are found most appropriate to the particular school or situation. The teacher must decide whether or not expansion of The Rote Plan is desirable, and if so, what form the development should take.

Chapter Two

The Project Plan

Organizing and conducting The Project Plan. The plan discussed in this chapter was developed in a two-room school in Orange Glen, a rural district three miles from Escondido, San Diego County, California. Instead of presenting the plan in a formal chapter, the authors believe that rural school teachers will grasp the plan more easily and enjoyably if it is presented in the words of its originator, Mrs. Dee Hilliard Conway. She was the teacher in that school. In the summer of 1929 Mrs. Conway worked out the plan in consultation with Mr. McConathy, and put it into operation that fall. The following statement is quoted from the notes made by Mrs. Conway for an address before an assembly of students in the Summer Session of the San Francisco State Teachers College, August, 1931.

"First set the stage: a two-room rural school in a community of average American people, with nice average American children. I (Mrs. Conway) am in charge of the primary room, music, art, and boys' athletics.

"For two years I had taught music. The results were called good, but all the time it seemed that there must be a better way. I tried always to keep the child paramount rather than the subject matter, feeling that music must contribute to the development of the child. And then I discovered 'The Music Hour.' I went back to Orange Glen with a set of 'The Music

Hour' books and great confidence that I would get this lovely new material over to our sixty children.

"First the books were placed on our library table so that the children could look through them and enjoy the art illustrations and pictures of composers and instrumentalists, and read the song stories.

"For some time we had been having assembly once a week. Mrs. Upholt and I both felt it one of the best features of our school. At the first meeting in September we agreed that each week a different grade should have charge of the assembly in regular rotation. The grade in charge should be in complete control. It was suggested that they rely on the season, holidays, social program, and special events for their topics.

"The question soon arose, 'How shall we know what music to have?' The children were told about the Classified Index in The Music Hour, that songs generally had names which indicated what they were about, and that I would be glad to teach them any songs they picked out. Nothing was said about formal music lessons; all songs were to be learned for a specific purpose. The idea that 'the show *must* go on' never seemed to lose its force.

"First let me give you some of the results which developed from our plan:

1. All children sang.
2. All children learned to accept responsibility,—to greater or less degree, depending on the child.
3. It did away with self-consciousness, both vocally and physically.
4. Through this motivation the children learned technicalities which they reaily remembered, due to association and repetition (laws of learning, you know).
5. Splendid training in coöperation.

6. Music Appreciation developed through:

   (*a*) singing
   (*b*) doing rhythmic dramatization
   (*c*) listening
   (*d*) participation in chorus, dance group, orchestra, harmonica band, etc.
   (*e*) picture study
   (*f*) acquaintance with standard compositions, etc.

"Before going into details about any one assembly, let me read a list of some of the subjects chosen by the children for their meetings: Seasons,—autumn, winter, etc., Columbus Day, Hallowe'en, Thanksgiving, Christmas, Kindness to Animal Week, Educational Week, Boy Scouts, Girl Scouts, Countries, American Folk Songs; Activities,—Circus, Fairies, Toys, Bird Club, Flag Study, Arbor Day, Mother's Day, Memorial Day, Armistice Day, Amos and Andy, Nature Study, Age of Knighthood, Lincoln's Birthday, Assembly by Boys, Modes of Travel, Assembly by Girls, Stunts, Assembly by Teachers, Washington's Birthday.

"The Social Program adds material practically inexhaustible: American Indian, American Negro, European Peoples, Peoples of Other Continents, Historic Events, etc.

"The Hallowe'en Program is a good one to describe. It seems to me to be fairly typical; perhaps not as interesting as some (for the unexpected was often the best).

"For Hallowe'en week the seventh grade were in charge,—three girls and two boys. The girls took responsibility for the music, the boys for the 'stunts.' The seventh grade met in their free period and decided on the following program:

1. Song, by the school.
2. Song, by the lower room.

3. Stunts, by the upper-room boys, including the two seventh-grade boys.
4. Song, by the upper room.
5. Goblin Dance, by boys of the lower room.
6. Song, by the school.

"It will be noticed that the children decided on their program before they selected their songs. They had great faith in finding good songs in any number and variety. (I might say here that the children were interested to discover that the songs in The Music Hour books were not *about* people of various countries, but *by* the people.) The girls took the music books, disappeared, and soon returned with a list of Hallowe'en songs. They asked me to help try them through so that they could choose the best for their purpose. Please note that the children picked out the suitable songs,—not the teacher. Finally they decided on four songs. Of these two happened to be rote songs, one was a study song, and one a reading song.

"The two songs for the entire school were taught by rote.

"The primary room held a music period daily from 1:40 to 2:00 o'clock. Their special song was taught from the board as a study song. We never stressed the notes; we used them as helps.

"The music period for the upper room was from 2:30 to 3:00, three times a week. During afternoon recess I put the song on the board (unless I umpired a baseball game). If a rote song, the words were put on the board and used as a writing lesson. The children memorized the words while writing them. Intensified motivation makes memorization relatively simple. Sometimes, if the song was long, the children would sing from their written copy.

"The programs and decorations were made during the art period.

"Six boys from the fourth grade worked out their ghost dance during the noon periods. The seventh-grade boys planned a number of Hallowe'en contests.

"The assembly fell on Thursday. The children were in complete charge. Mrs. Upholt and I sat in the back of the room and enjoyed ourselves. The grade in charge was responsible not only for decorating the stage and auditorium, but also for putting everything back in place when the program was over.

"To carry out a program such as the one outlined certainly calls for coöperation of several varieties:

1. Every fellow must do the thing he is assigned to do. You'll be interested to know he always did. Handled by the children, the task seemed robbed of its objectionable features. If a pupil objected, the other children soon saw to it that the objector was put in the proper frame of mind.

2. All children sang. They were interested in the songs. It wasn't 'just any song,' but every song was learned for a purpose. 'There was a reason,' which after all, is the greatest possible incentive.

3. There was no self-consciousness. In all groups you'll find leaders, and also children who are self-conscious to a painful degree. We do not have to worry about the leaders—they'll take care of themselves. But through motivated group singing the less brave forget themselves and sing as lustily as the others, and incidentally have the time of their lives. After a while they gain self-confidence. Loss of self-consciousness through such motivated group singing is the best kind of training for monotones.

4. Children learn to face an audience. Through such widely varied programs the children were called on for every type of activity, i.e., Singing,—group, solos, trios, class; Playing,—piano, ukulele, harmonica, records, rhythm band, paper

combs, etc.; Physical response,—dances, dramatizations, plays, skits, stunts, impersonations.

"Viewed from an adult standpoint the performances would rate: excellent, good, and not so good; but each one, collectively or individually, represented an honest effort on the part of the children.

"Twice a year I had complete charge of the program, chose the songs and taught them. There was a fine spirit of cooperation. The children enjoyed seeing how well a thing could be done. This was about the only time I said very much about tone quality. At most other times the song could speak for itself. After all, a good tone is an appropriate tone. I have noticed that boys, as a rule, like the vigorous, humorous songs; the girls prefer the more gentle, swinging types.

"On Fridays the music period was given over to listening lessons. All records came through the County Library. The librarian was most helpful. If they did not have a record they would order it. The County Library was a grand help on many an occasion, and deserves a great deal of praise. Through records the children studied the structure of music. Sometimes they just listened. The pictures of composers and instrumentalists in The Music Hour added interest to the records.

"I wish there was time to tell you about some of our other assemblies: the fourth grade with its 'Amos and Andy' skit; the upper room singing the beautiful negro spirituals, 'Deep River' and 'Swing Low, Sweet Chariot'; the sixth grade with its original play about knights, the stage being the whole school yard with live horses as a part of the scenery; our Christmas Choir in which all the children participated, looking like angels in their white choir robes with red collars against a background of green; the little folks in their 'Circus' assembly, each singing alone and holding his precious animal which he had cut out so carefully in manual training.

"It was all great fun. Children have so much ability; all they need is an opportunity and the results are more than interesting, they're amazing."

After the foregoing address as described in the opening paragraph of this chapter, there was a period of "questions and answers," out of which came the following statements:

"In working even in a one-room school the music time should be arranged so that younger and older children receive instruction at different times, and then are brought together."

"Some songs took a long time to learn; others were easy. Some songs were learned by all the children, others by just the groups who were to sing them. It usually took the music period of three days to prepare for an assembly."

"There are degrees of talent. Some children become natural leaders, and this is very desirable. All sing and everyone does what he can. That is progressive education."

"The dance program can be made an outgrowth of dramatization. The purpose of dramatizing a situation can motivate the dance. Often the teacher does not perform, and phonograph records are the only way that dance music can be played."

"Phonograph records are a great help to the teacher who does not sing. Sometimes one or more of the older children are musical and can be of great service in the music program."

A few further miscellaneous comments and suggestions may be helpful.

The Project Plan is intrinsic, and makes music its own reward. The motivation is strong, it appeals to the pupils, and clearly relates objectives and outcomes. School superintendents and parents will be interested in motivated activities and will be gladly coöperative.

Parents should always be welcome at these assemblies. On some of the more important occasions, such as Christmas, Thanksgiving, etc., a singing group of parents may be invited to participate. The Parent-Teachers Association will gladly coöperate in such activities, and this plan may prove a helpful means of awakening their interest. The importance of close contact between school and home cannot be too strongly emphasized.

One outcome of this type of music teaching is the appeal it has for the "slow" child. Every pupil can find his place in the scheme of things. Disciplinary problems are reduced to a minimum.

The plan will work as well with a larger number as with a smaller group.

The plan may need some adaptations for the one-teacher school. In such a school there will ordinarily be fewer children in any one grade than in a corresponding grade of a two-teacher school. Therefore a wider group than one grade should take responsibility for a program. Possibly a three-group organization will be practicable,—Primary, including grades one to three; Intermediate, grades four and five, or four to six; and Advanced, grades six to eight, or seven and eight.

To what extent the plan should be considered the ultimate end to be sought, and to what extent it would be considered a step toward a more comprehensive music course, must depend upon the local situation. In any case, the mere fact that songs must be learned in order to carry the plan into effect will mean that improvement in the ability to learn songs must inevitably be one of the outcomes of this activity.

Units of study. The Project Plan, as here presented, is closely allied with the plan of Units of Study, now widely used throughout the country. Units of study may be considered in two ways: (1) units of study in music; and (2) general units of study to which music offers its contribution.

In taking a musical subject as a unit of study, the teacher should begin by outlining the unit under the following headings: (*a*) Objectives; (*b*) Approach; (*c*) Subject Matter; (*d*) Activities; (*e*) Outcomes. Many subjects are available, with music material from the One-Book Course and the three record unit lists, as, for example: (1) Music of the British Isles (or any other geographical unit); (2) Music of various epochs in history; (3) The Classic Composers (or any other group of composers); (4) Art Songs (or Ballads, or Folk songs, etc.); (5) Instrumental Music; etc.

The contribution of music to general units of study becomes relatively simple through the use of the Classified Index in the back of the One-Book Course. Geography, history, social studies, occupations, nature, art, literature, and hosts of other topics will be enriched by beautiful correlating music in the songs of the course.

CHAPTER THREE

The Chorus Plan

Description of The Chorus Plan. The Chorus Plan provides a program covering three years of development. It is cumulative in its effects. Beginning in a way so simple that it can be applied successfully under the least favorable conditions, it gradually expands until pupils are prepared to follow the regular program of music studies as given in the Monthly Outlines, Chapters Twelve and Thirteen of this book.

The plan may be described briefly as follows: A given list of songs is taught the pupils, chiefly by rote. As each pupil demonstrates his ability to sing a song correctly, he is credited to that extent toward membership in the School Chorus. When he has sung correctly all the songs of the list, he becomes a full member of the chorus, and may participate in all the chorus activities in the school and on outside occasions. In order to provide for a standardization of song performance and to make the plan practicable for teachers who do not feel equal to singing for their classes, all the songs listed for the chorus are available on phonograph records.

Some schools and some teachers will be able at once to undertake the complete program. Others may require even longer than the three-year span. But every school and every teacher, from the least trained to the accomplished musician, will readily be able to find that stage of advancement in the plan which is adapted to their conditions, can put the plan into successful operation at that point, and then go forward happily and easily.

And all the time, in the early stages of development or later, The Chorus Plan will serve to interest and stimulate the pupils and will act as a standard of attainment to guide teacher and pupils.

In some schools, especially where the item of economy is important or where community coöperation has not yet been secured, it may be advisable to begin with the Junior Chorus, First Year, only. The Junior Chorus only is suggested because of two things: first, it will be less expensive to begin with just one chorus; and, second, the pupils of the intermediate grades are usually the most likely to enter heartily into the plan. The older pupils and the younger ones will soon become interested, and then the plan may be expanded to include them. (Sometimes it may be desirable from the first to include one group of songs for the primary pupils, as, for instance, those from Victor Record, No. 22992.) The expense of such a beginning is confined to three items of equipment: 1. a phonograph; 2. three records; 3. one copy of The Music Hour, One-Book Course, for the teacher. The greatest expense here is the phonograph; but a small portable will answer the purpose. Sometimes money for even this cannot be raised. Even so, the teacher need not be discouraged. Someone within reach will have a phonograph and will be glad to lend it for use in the school. The few dollars needed for records and a book, when it is impossible to get them from the school budget, can be raised through friends of the school, the parents' association or, if necessary, through some kind of social affair or entertainment in which the children will gladly coöperate. Equipment purchased in this way often awakens the pride and interest of the pupils.

By reading the directions given later in this chapter the teacher will note that she is not required to sing. Indeed, she need know no more of music than her pupils. The plan is so simple that in a short time most of the class will be singing several songs well, and music has become a part of the school life. Where the teacher does not sing, the phonograph will supply the model for the pupils to imitate. Where she presents the songs with her own voice, the recorded songs will serve to standardize the performance both in accuracy and in interpretation.

The next step is to show the parents of the pupils and other people in the community how well the children sing their new songs. A group consisting of the pupils who have "made" the Junior Chorus will be pleased and proud to sing at some of the community gatherings. An event should be planned at the school. The parents, too, will be happy, and the road will be smoothed for further progress.

The next step, after the class has thoroughly covered the plan for Junior Chorus, First Year, will be to expand The Chorus Plan. It will depend much on general conditions as to just how rapidly to expand and just which phase of the plan to take as the second step. As a rule it is advisable to progress to the Junior Chorus, Second Year. But often it is feasible to take also the Primary Chorus, First Year at the same time.

The introduction of Second Year Chorus work will involve the purchase of some copies of the One-Book Course of The Music Hour for the children. The school committee will probably be glad to do this when they hear the First Year chorus members sing the songs they have learned. Of course the expense of the phonograph is not involved in this further progress. If it is not practicable to purchase books enough for all the children, one set may be secured for the intermediate division and passed to the primary group for a singing lesson at another period. Later, however, in the third or the fourth year, it will be desirable to have books for all the children so that the entire school can sing together at assemblies and so that the younger pupils also can follow with books in hand while the upper classes are singing. This is one of the very best ways to develop the musical interest and ability of the younger children.

Pupils may apply for "try-out" on a song they have studied at such times as the teacher may decide. She may wish to make provision for ambitious pupils to work with the phonograph by themselves. A pupil who fails to pass his first "try-out" should be permitted to work at the song as long as he cares to do so, and should be given a "try-out" when he feels that he is ready for it. Some pupils may still be working on the First Year list while others have progressed to more advanced lists. When a pupil passes from the primary into the junior grades, he becomes eligible to begin study of the songs on the Junior Chorus, First Year list.

Further expansion of the plan into the Third Year Chorus is discussed in this chapter, as is also the suggestion for developing a Senior Chorus in schools where there are a number of older pupils.

A word of explanation might here be helpful in clarifying the matter of *classification*. The reader will observe that the Primary Chorus is designated as of Grades I-III (IV). This means that in many states the first three grades are designated as Primary, while in other states Grade IV is included among the primary grades. The teacher should follow the general practice of her state in organizing the divisions of her school, though occasionally conditions may be such that the other plan of classification may be advisable for the chorus. The Chorus Plan is sufficiently flexible to allow for such variants in classification.

The class should continue singing the songs outlined for the First Year Plan even though some of the pupils have progressed to the Second or to the Third Year. Some pupils will be slower than others in passing the earlier chorus membership requirements, and the opportunity should remain open to them to continue the "try-outs." Also, pupils will be entering school or passing from the primary into the intermediate grades, and the way should always be open to them to "try-out" at the point of progress which they have reached. By thus keeping the plan alive in all of its stages, provision is maintained for recognizing the work done by every pupil, and each individual, whatever his level of ability, is stimulated and encouraged to continue his interest and active efforts.

The Chorus Plan, as here presented, should not be confused with the suggestion for developing a choir of the more capable singers for the study of advanced selections, as proposed elsewhere in this book, although there is a natural relationship between the two ideas. The individual tests of The Chorus Plan will be a simple means for choosing members of the special group of gifted singers.

The socialization of The Chorus Plan may become an important activity in school, neighborhood, county, or state. Within the school the Chorus may participate on numerous occasions, providing music for the many gatherings where it is desired.

Choruses of neighboring schools may combine whenever community gatherings desire their participation. Where all the schools of a neighborhood, county, or even a state, are learning the same list of songs, standardized by means of phonograph records, gatherings of any number of duly qualified pupils become possible. Thus the county fair or other meetings of large numbers of people are natural places for the appearance of combined school choruses. The preparation of the songs according to the plans here outlined makes possible the participation of choruses from different schools without the difficulties inherent in special preliminary rehearsals.

A summary of The Chorus Plan follows:

1. Organize the school on two levels, Grades I-III (IV) in Primary, and Grades IV-VIII (V-VIII) in Junior. (Suggestions for Senior Chorus are added later.) Many schools will prefer the division of Grades I-III and IV-VIII to that of I-IV and V-VIII, as being a better basis both of interests and ability to benefit by common work.

2. In the first year teach ten songs listed from Victor Records, Nos. 22620 and 22992 to the primary group, and ten songs from Victor Records, Nos. 22993, 36032, and 22083 to the junior group.

3. Equipment needed: records as given above; a phonograph; a copy of The Music Hour, One-Book Course; a pitch pipe, keyboard instrument, or both; Music in Rural Education.

4. In teaching the songs use one of the two alternate procedures outlined under "First Year Plan."

5. Encourage good tone quality, distinct yet flowing utterance, expressive attention to mood of song.

6. In the second year put books in the hands of all the pupils.

7. In the second year follow procedure outlined under "Second Year Plan," including for primary group both rote and observation songs, and, for junior group, rote, observation, and study songs.

8. In the third year, follow the procedure outlined under "Third Year Plan."

1. CLASSIFICATIONS

I. Primary Chorus

First Year. Open to pupils of Grades I-III (IV).

Second Year. Open to members of First Year Primary Chorus.

Third Year. Open to members of Second Year Primary Chorus.

II. Junior Chorus

First Year. Open to pupils of Grades IV-VIII (V-VIII).

Second Year. Open to members of First Year Junior Chorus.

Third Year. Open to members of Second Year Junior Chorus.

1. Every pupil in the school is eligible to become a member of the School Chorus within his classification.

2. As soon as a pupil learns to sing correctly *one* of the songs on the official list in his classification, he becomes a member of the respective School Chorus *for that song.*

3. As soon as a pupil learns to sing correctly the complete list of songs in his classification, he becomes a full member of the Primary or Junior School Chorus, and may participate in all activities of that Chorus.

4. In introducing the plan it is not necessary to include all the classifications. For the First Year it sometimes may be better to start with one classification only, in which case the Junior Chorus, first year outline, would usually be preferable. Conditions must determine which other classification should follow, and the best time to expand the plan.

II. FIRST-YEAR PLAN

A. **Materials** (for the first year of the plan)

1. A phonograph, properly equipped with needles. An inexpensive machine of the portable type is adequate. Where there is no way of purchasing a machine one can usually be borrowed from someone in the community.

2. For the teacher: The Music Hour, One-Book Course (published by Silver, Burdett and Company, list price, $.84). A pitch pipe, or a keyboard instrument, or both. It is important that the songs be taught and sung correctly, with light, pleasing tone quality. This is essential for participation in community, district, or state activities, and should be the goal for every school chorus. For teachers who lack confidence in their ability to sing and to set the standard for interpretation, tone-quality, etc., the song recordings listed below are indispensable. Obviously, Music in Rural Education is needed.

(Although highly desirable, it is not essential for the first-year choruses that pupils be equipped with copies of the One-Book Course. They are necessary, however, for the second and third years of the plan.)

3. For the Primary Chorus: *two* Victor Records, Nos. 22620 and 22992. These may be obtained from any Victor dealer; total cost, list price, $1.50.

4. For the Junior Chorus: *three* Victor Records, Nos. 22993, 36032, and 22083. These may be obtained from any Victor dealer; total cost, list price, $2.75.

B. **List of Songs** (for the first year of the plan)

(*a*) Primary Chorus, First Year

			PAGE
1. On the Way to School	Victor	22620	1
2. Winds of Evening	”	22992	12
3. Autumn Colors	”	22992	20
4. Piggy-wig and Piggy-wee	”	22620	45
5. The Windmill	”	22992	66
6. Marching ’Round the Schoolroom	”	22992	2
7. The Broom	”	22620	3
8. Sing, Said the Mother	”	22620	38

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[1] These page references are to The Music Hour, One-Book Course.

			PAGE
9. Old Mother Wind	Victor	22620	71
10. The Dairy Maids	"	22992	73

(*b*) Junior Chorus, First Year

1. America	Victor	22083	212
2. Morning	"	22993	104
3. Partner, Come	"	22993	98
4. The Harp That Once Through Tara's Halls	"	22993	82
5. Lullaby—Brahms	"	22993	103
6. America, the Beautiful	"	22083	208
7. Marching Song	"	36032	84
8. April	"	36032	158
9. Ladybird	"	36032	99
10. Which Is the Way to Somewhere Town?	"	36032	132

C. **Class Procedure** (for the first year of the plan)

1. The pupils listen to the song as played on the phonograph. They should hear it several times before attempting to sing. Be sure the words are all clearly understood; they may be written on the board if desired. Discuss the story as told in the song. Pupils say the words of the song to themselves, moving their lips silently while listening to the phonograph.

2. Listen to the first phrase (line of poetry) and then sing it lightly with the phonograph until it is sung well.

3. Listen to two phrases and then sing them with the phonograph.

4. Gradually add phrases until the whole song is learned.

5. Sing alternate phrases while the phonograph is playing, pupils sometimes singing the first and third phrases, and

sometimes letting the phonograph give the first phrase and the pupils join with the second, fourth, etc.

6. Sing the song alone, getting the pitch from the first few tones on the phonograph.

7. Try in every way to sing with as beautiful a tone and as expressively as the artist who made the record.

D. **Alternate Class Procedure** (for the first year of the plan)

1. As above.

2. Pupils hum or sing a neutral syllable, such as *loo,* while listening to the entire song played on the phonograph.

3. Pupils say the words, silently moving their lips while listening to the phonograph. This device teaches the words, is an aid to enunciation, and establishes the tempo and rhythm. The step should be continued until well done.

4. Pupils sing entire song softly with the phonograph.

5. As above.

6. As above.

7. As above.

E. **Try-out for Chorus Membership**

After the class has studied the song, let the individual pupils try out for chorus membership by singing the song with the phonograph. Some pupils may wish to sing alone, without this help. They should be encouraged to do so, though this is not a requirement for chorus membership. Carefully record the success or failure of each pupil. If a pupil does not succeed at first, he may continue trying again and again until he passes the try-out.

F. **General Suggestions**

1. By teaching all the pupils in the school, neighborhood, county, or even the state, the same songs in the same way,

they are prepared to sing in larger or smaller groups at any of the school, community, county, or state gatherings, such as county or state fairs, spring festivals, and other appropriate occasions.

2. The children should be encouraged to sing their songs with a beautiful, light quality of tone. Words should be distinct but smooth and flowing, not detached or mumbled. Imitate the singing of the artist who made the record. No shouting should be tolerated; the artist does not sing that way. The song story should be clearly presented, with the style and spirit of the artist.

3. Several songs should be in various stages of development at the same time. Monotony is thus avoided and the lessons kept interesting and alive.

4. While books are not essential for this stage of progress, they nevertheless are most desirable. The pupils who have books should have them open to the song while listening to the phonograph and should notice the words and the general appearance of the notation. They will soon find that they can help themselves in learning the song by following the notes, which is the first step in learning to read music. They should observe which phrases are alike and which are different, notice where the notes go up or down, which are long and which short, and other details that have to do with the notation. This will help them greatly, and will be a splendid preparation for the next step in their musical development.

III. SECOND-YEAR PLAN

Teachers who have conducted successfully the School Chorus Plan for the first year will now be ready to carry the plan forward to the next stage. There may be schools where such rapid progress was made in the earlier plan that they are ready to go forward during the same school year. Other schools may not be able to go ahead so quickly, and these may find it necessary to take more than the allotted year for each stage of progress. Each school must progress according to its own conditions.

A. **Classification** (for the second year of the plan)

1. Pupils who have achieved membership in the First Year Chorus are eligible to become members of the Second Year Chorus within the same classification.

2. Pupils entering Grade V (or IV) must pass the requirements for the Junior Chorus, First Year, before applying for membership in the Second (or Third) Year Junior Chorus, regardless of the advancement they had attained in the Primary Chorus.

3. As soon as a pupil learns to sing correctly *one* of the songs as specified and directed on the official list of the classification for which he is applying, he becomes a member of the respective School Chorus *for that song*.

4. As soon as a pupil learns to sing correctly the complete list of songs as specified and directed on the official list of the second-year classification, he becomes a member of the chorus, and may participate in all chorus activities within his classification.

B. **Materials** (for the second year of the plan)

1. Continued use of the material listed for the first year, as follows:

(*a*) A phonograph, properly equipped with needles.
(*b*) For the teacher: The Music Hour, One-Book Course; a pitch pipe or a keyboard instrument.
(*c*) For the Primary Chorus: Victor Records, Nos. 22620 and 22992.

(*d*) For the Junior Chorus: Victor Records, Nos. 22993, 36032, and 22083.

2. For the pupils: copies of The Music Hour, One-Book Course.

For the teacher: Music in Rural Education.

3. For the Primary Chorus: *one* additional Victor Record, No. 22621, which may be obtained from any Victor dealer, list price, $.75. (The list also includes songs from Victor Record, No. 22083, which was designated for use by the Junior Chorus, First Year.)

4. For the Junior Chorus: The recorded songs will all be found on records assigned to the first-year choruses, including Victor Record, No. 36033 which was designated for use by the Senior Chorus, First Year. Where there has been no Senior Chorus, Victor Record No. 36033 must be purchased for Junior Chorus, Second Year.

C. **List of Songs** (for the second year of the plan)

(*a*) Primary Chorus, Second Year

			PAGE
1. America (Rote)	Victor	22083	212
2. The Traffic Cop (Rote)	"	22620	5
3. Playing Ball (Rote)	"	22620	11
4. Hallowe'en (Observation)	"	22992	16
5. Toyland (Rote)	"	22621	24
6. Wee Ducky Doddles (Rote)	"	22620	32
7. Choose Your Partner (Observation)	"	22992	36
8. The Sandman (Rote)	"	22621	50
9. The Way to Dreamland Town (Rote)	"	22621	62
10. Grandma (Observation)	"	22992	48

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(*b*) Junior Chorus, Second Year

				PAGE
1.	Battle Hymn of the Republic (Rote)	Victor	22083	203
2.	Over the Heather (Observation)	”	22993	92
3.	The Leaf and the Bird (Rote)	”	36032	96
4.	My Heart Ever Faithful (Observation)	”	22993	128
5.	A Tea Party in Fairyland (Rote)	”	36032	150
6.	Sing When You Are Happy (Observation—upper part only)	”	22993	138
7.	Dabbling in the Dew (Rote)	”	36032	162
8.	If I Were You (Study—two parts)	”	36032	138
9.	Time Enough (Rote)	”	36033	175
10.	Who Has Seen the Wind? (Study—two parts)	”	36033	174

D. **Class Procedure** (for the second year of the plan)

(*a*) For the Primary Chorus, Second Year

1. **Use of books.** All songs are learned with books in the hands of the pupils. The children follow carefully the words and music of the songs from the page in the book as they listen to the phonograph.

2. **Phrases.** Practically all the songs of Part One—Lower Grades, are printed a phrase to a line. In a few instances there are two phrases to a line, indicated by breath marks, like a comma, above the staff. The phrases of music correspond in general to the lines of poetry, and usually each phrase should be sung to one breath.

3. **Rote songs.** Songs in the list marked “Rote” are to be studied according to one or the other of the two plans suggested for the first year, with the following important exceptions:

(*a*) The children follow the words and music in their books as they listen and sing.
(*b*) While singing they may "frame" the phrases as they sing them; i.e., enclose the phrase between the pointing fingers of the two hands.
(*c*) They should observe such details as the upward and downward progressions of the notes, notes repeated on the same line or space of the staff, skips, etc.
(*d*) They should observe the appearance of notes in quick passages and slow passages and see what kinds of notes are used to indicate different speeds.

4. **Observation songs.** Songs in the list marked "Observation" are to be studied in all the foregoing ways and also as follows:

(*a*) Listen to hear which phrases sound alike and observe that when phrases sound alike the notation looks alike, and vice versa.
(*b*) Learn to sing the *so-fa* syllables of the first phrase. (The teacher may sing the syllables for the children; or the syllables may be written on the board.)[1] If there is another phrase like the first one, sing it also to the same syllables.
(*c*) Learn in the same way to sing the syllables of the other phrases, observing similarities in sound and notation.
(*d*) Sing in various successions, by words or syllables, phrases as directed by the teacher.

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[1] For the aid of teachers who have not learned to sing by the *so-fa* syllables, the syllables for the observation songs on the chorus lists are given in Chapter Fifteen of this Book.

5. **Pupils acting as teachers.** In practically all of the foregoing activities the teacher's part may be taken by an advanced pupil who is musical. Many of the activities may be played as a game by two or several children; they will love to do this at home as well as at school.

6. **Try-out for chorus membership.** After the song has been studied in the several ways suggested, individual pupils try out for chorus membership by singing with or without the phonograph. Rote songs are sung through with words alone. Observation songs are sung with both words and *so-fa* syllables. The pupil may look at his book while singing. If the pupil does not succeed at first, he may continue trying again and again until he passes the try-out.

When the pupil has sung correctly his first song on the list, he becomes a member of the School Chorus for that song. When he has sung correctly the complete list of ten songs, he becomes a full member of the School Primary Chorus, Second Year.

(*b*) For the Junior Chorus, Second Year

1. **Use of books.** All the songs are learned with books in the hands of the pupils, who follow carefully the words and music of the songs from the page in the book as they listen to the phonograph.

2. **Phrases.** A phrase of music corresponds in general to a line of poetry. The phrasing of the songs is indicated by signs, like commas, printed just above the staff. As a rule, a phrase should be sung to one breath.

3. **Rote songs.** Songs which in the list are marked "Rote" are to be studied as directed above under Class Procedure for the First Year.

4. **Observation songs.** Songs in the list marked "Observation" are to be studied as directed above under Class Proce-

dure for the Primary Chorus, p. 52. The following songs include chromatics, for which additional syllables are necessary.

In "My Heart Ever Faithful," the syllable for the notes preceded by a sharp is *si,* pronounced *see.* In "Sing When You Are Happy," the syllable for the note preceded by a flat is *te,* pronounced *tāy.*

5. **Study songs.** The songs in the list marked "Study—two parts" involve the study of both parts by the pupils, though each child should be at liberty, with the teacher's approval, to decide which part he will sing. Do not assign all girls to the high part and all boys to the low part, but rather make it an honor to sing the low part, as something requiring superior musicianship and a finer ear.

In "If I Were You," the two parts are easily distinguished because they are printed on separate staves. But in "Who Has Seen the Wind?" both parts are on the same staff, and must be distinguished by the direction of the stems of the notes, the upper part having stems going upward from the note head, and the stems for the notes of the lower part going downward. In both songs, each pupil must learn to sing his assigned part by words and by syllables. Frequent study by singing only designated phrases and listening intently to the other phrases will help in the mastery of these "Study" songs.

6. **Try-out for chorus membership.** After the song has been studied in the several ways suggested, individual pupils try out for chorus membership. Rote songs are sung through with words alone, the pupil singing with or without the phonograph as he prefers. Observation songs are sung (with or without phonograph) with both words and *so-fa* syllables. Study songs are sung with the phonograph with words (syllables are optional). If they wish to do so, two pupils, a soprano and an alto, may take this try-out test together.

IV. THIRD-YEAR PLAN

A. **Classification** (for the third year of the plan)

Classification for the Third-Year Plan follows the same procedure as that outlined for the Second-Year Plan (see section III, A, of this chapter). In other words, to become eligible to enter the Primary or the Junior Chorus for the Third Year the pupil must have completed the requirements for the Second Year in his classification.

B. **Materials** (for the third year of the plan)

1. Continued use of the material listed for the first and second years as follows:

(*a*) A phonograph, properly equipped with needles.
(*b*) For the pupils: copies of The Music Hour, One-Book Course.
(*c*) For the teacher: Music in Rural Education; a pitch pipe, or a keyboard instrument.

2. For the Primary Chorus: continued use of the Victor Records assigned to the Primary Chorus, First and Second Years.

3. For the Junior Chorus: *one* additional Victor Record, No. 21428, list price, $.75. Continued use of the Victor Records assigned to the Junior Chorus, First and Second Years.

C. **List of Songs** (for the third year of the plan)

(*a*) **Primary Chorus, Third Year**

			PAGE
1. America, the Beautiful (Rote)	Victor	22083	208
2. The Fly (Observation)	"	22992	21
3. I Had a Little Doggy (Rote)	"	22621	18
4. Five Little Girls (Observation)	"	22992	58
5. The Owl (Rote)	"	22621	55

			PAGE
6. The Dancers (Observation)	Victor	22992	54
7. The Morning-Glory (Rote)	”	22621	80
8. The Dressed-Up Town (Observation)	”	22620	33
9. The Woodpecker (Rote)	”	22621	74
10. The Street Car (Observation)	”	22621	46

(*b*) Junior Chorus, Third Year

1. The Star-Spangled Banner (Rote)	Victor	21428	210
2. The Owl and the Moon (Observation)	”	22993	85
3. The Little Turtle (Rote)	”	36033	177
4. Italian Street Fair (Study)	”	36033	164
5. How Lovely Are the Messengers (Observation)	”	22993	90
6. Caraway and Cheese (Study)	”	36033	156
7. Columbia, the Gem of the Ocean (Rote)	”	22083	204
8. Dancing School (Observation)	”	22993	158
9. Foreign Children (Rote)	”	36032	160
10. Gondoliera (Study)	”	22993	146

D. **Class Procedure** (for the third year of the plan)

(*a*) For the Primary Chorus, Third Year

1. All of the procedures for the Third Year of the Primary Chorus are like those of the earlier years with the exceptions outlined below.

2. The songs marked “Rote” are taken as in the Second Year, with books in hand while listening and singing.

3. The songs marked “Observation” are studied according

to the steps described for the Second Year, and then the study is extended as follows:

(*a*) Listen to hear which phrases sound alike and observe that when phrases sound alike the notation looks alike, and vice versa.

(*b*) Learn to sing the *so-fa* syllables of the first phrase. (The teacher may sing the syllables for the children; or the syllables may be written on the board.) If there is another phrase like the first one, sing it also to the same syllables.

(*c*) Learn in the same way to sing the syllables of the other phrases, observing similarities in sound and notation.

(*d*) Sing phrases in various successions, by words or syllables, as directed by the teacher.

(*e*) Sing by syllables phrases or parts of phrases as called for by the teacher, who indicates the desired portion by speaking the words (text) of as much of the song as she wishes the pupils to sing.

(*f*) One pupil (or the teacher) sings a portion of the song with a neutral syllable (*loo, la,* etc.) and another pupil replies with the syllables and words.

(*g*) The teacher "frames" the notes of a phrase or part of a phrase; the pupils do likewise and then sing that portion by the syllables and words.

4. **Try-out.** As before, but including tests in the new work with observation songs.

5. Pupils in Primary Chorus who have successfully completed the requirements for the third year of their classification may *at the discretion of the teacher* undertake the tests

for the Junior Chorus, First Year. This provision is intended to take care of pupils of special ability and interest.

(*b*) For the Junior Chorus, Third Year

1. The procedure follows the outlines and directions for that of the Junior Chorus, Second Year.

- (*a*) "The Star-Spangled Banner." Should the extended range prove impracticable for some of the pupils, they may be permitted to study the alto part of the chorus only.
- (*b*) "The Owl and the Moon." Observe time values of the notes as well as melodic direction and phrasing.
- (*c*) "The Little Turtle." Be sure words are sung distinctly. Don't sing too loud.
- (*d*) "Italian Street Fair." Sing lightly throughout, with clean, crisp enunciation and snappy rhythm.
- (*e*) "How Lovely Are the Messengers." Sing smoothly and with beautiful tone quality. Sing as sweetly with syllables as with words.
- (*f*) "Caraway and Cheese." Listen carefully and sing with all the artistry possible. Bring out the humor of the words and music; the song is not serious, but is full of fun.
- (*g*) "Columbia, the Gem of the Ocean." See comment above under "The Star-Spangled Banner."
- (*h*) "Dancing School." Observe carefully the crisp, sharp rhythm of the dotted notes and the sixteenth notes (with two flags on the stem). Sing lightly and gracefully.
- (*i*) "Foreign Children." This is a delightful song, full of humor, grace, and charm. Sing it just as the artist does.

(*j*) "Gondoliera." To be taken as were the previous "study" songs in two parts. The altos join in at the close of the third line, not before. There is no alto part on the record, the students must work it out from the notation. That is why they have been studying the notes,—to find out how to learn new music. The notes with flats are sung to the syllable *le,* pronounced *lāy.* The record gives only one stanza. Can the pupils learn the second stanza and close with the second ending?

2. **Try-out.** As in previous years.

V. THE SENIOR CHORUS

In schools where there are a number of older pupils, in consolidated schools, or in city school systems, the foregoing plan may be expanded to include Senior Chorus.

A. Classification

III. Senior Chorus

First Year. Open to pupils of junior or senior high school grades.
Second Year. Open to members of First Year Senior Chorus.
Third Year. Open to members of Second Year Senior Chorus.

(*Some communities may wish to admit to eligibility in the Senior Chorus members of the Parent-Teachers' Association.*)

B. Materials

(*a*) A phonograph, properly equipped with needles.
(*b*) For the pupils: copies of The Music Hour, One-Book Course.

(*c*) For the teacher: Music in Rural Education.

(*d*) Victor Records for the First Year of the plan: Nos. 21428, 22082, 21950, and 36033. These may be obtained from any Victor dealer; total cost, list price, $3.50.

(*e*) Victor Records for the Second Year of the plan: Nos. 22083, 24271, 24272, 36032; total cost, list price, $3.50.

(*f*) Victor Records for the Third Year of the plan: No. 24273, list price, $.75.

C. List of Songs

(*a*) Senior Chorus, First Year

(*To be sung in unison only*)

			PAGE
1. America	Victor	21428	212
2. All Through the Night	"	22082	182
3. Annie Laurie	"	22082	189
4. Good Night	"	36033	137
5. Old Folks at Home	"	21950	188
6. Auld Lang Syne (The high note in the next to last phrase is optional)	"	22082	181
7. Under the Window	"	36033	162
8. Love's Old Sweet Song	"	22082	184
9. The Star-Spangled Banner	"	21428	210
10. Dixie	"	21950	208

(*b*) Senior Chorus, Second Year

(*For girls' voices only*)

1. The Primrose	Victor	36033	178
2. Sailor Song	"	36032	152

(For everybody)

			PAGE
3. Battle Hymn of the Republic (Unison)	Victor	22083	203
4. Old Black Joe (Baritone and Chorus)	"	24271	206
5. God Speed the Right (S. S. A.)	"	24272	130
6. Home, Sweet Home (S. A. B.)	"	24272	147
7. Columbia, the Gem of the Ocean (Unison)	"	22083	204
8. Dawn at Carmel (S. A. B.)	"	24272	131
9. The Nightingale (S. A. B.)	"	24272	136
10. Swing Low, Sweet Chariot (Soprano and Chorus)	"	24271	187
11. Yankee Doodle (Tenor and Chorus)	"	24272	202
12. There's Music in the Air (S. A. T. B.)	"	24272	205

The song, "Billy Boy," p. 166, also appears on Victor Record, No. 24272. It is an easy two-part song and may be used for supplementary singing.

(*c*) Senior Chorus, Third Year

(For girls' voices only)

			PAGE
1. The Blue-Bell	Victor	36032	163
2. The Snow	"	36033	134
3. Dream Song	"	36033	180
(For everybody)			
4. Juanita (Unison or S. A. T. B.)	"	24271	201
5. Robin Adair (Solo and Chorus)	"	24273	135
6. Home on the Range (Unison)	"	24271	116
7. A Merry Life (Solo and Chorus)	"	24273	192
8. Silent Night, Holy Night (Part Song)	"	24273	197

			PAGE
9. O Come, All Ye Faithful (Unison)	Victor	24271	199
10. Stars of the Summer Night (Part Song)	"	24273	176
11. Sweet and Low (Part Song)	"	24273	183
12. O, Susanna (Part Song)	"	24273	190

The song, "Amaryllis," p. 168, also appears on Victor Record, No. 24272. It is an easy three-part song and may be used for supplementary singing.

D. Class Procedure

(*a*) For the Senior Chorus, First Year

Follow the Class Procedure, Alternate Class Procedure, Try-out for Chorus Membership, and General Suggestions given for the First Year Plan of Primary and Junior Choruses.

(*b*) For the Senior Chorus, Second Year

1. **Use of books.** All the songs are learned with books in the hands of the pupils, who follow carefully the words and music of the songs from the page in the book as they listen to the phonograph.

2. **Phrases.** A phrase of music corresponds in general to a line of poetry. The phrasing of the songs is indicated by signs, like commas, printed just above the staff. As a rule, a phrase should be sung to one breath. In the songs of Part Three, the phrase marks frequently are omitted where the ends of poetic lines correspond to a "rest" in the music notation.

3. **Learning the songs.** In the song list for the Senior Chorus, Second Year (and Third Year) it will be noted that certain songs are indicated "For Girls' Voices Only" and others "For Everybody." The former are of a voice range beyond the compass of the larger boys, and also are demanding in vocal flexibility. If some of the younger boys with un-

changed voices wish to try these songs, they should be encouraged to do so.

All songs are studied by listening to the phonograph with books opened to the corresponding song. The following suggestions for studying each song on the list may be helpful.

(*a*) "The Primrose." Study according to one of the two plans suggested for the First Year.

(*b*) "Sailor Song." Two parts. See directions for procedure with the Junior Chorus, study songs, and direct the study of "Sailor Song" in the same way, except that it is not necessary to sing by *so-fa* syllables; the words alone will suffice.

(*c*) "Battle Hymn of the Republic." At this stage of progress the song may be studied in unison; the parts may be taken later if desired.

(*d*) "Old Black Joe." In unison only.

(*e*) "God Speed the Right." This is a part-song. Each pupil (with the teacher's assistance) must decide the part to be taken and must concentrate on that part alone. The syllables are not required, although pupils should be encouraged to study them.

(*f*) "Home, Sweet Home." Duet and chorus. To be studied in parts, the boys who sing tenor or bass to join in the chorus only.

(*g*) "Columbia, the Gem of the Ocean." This may be taken as a unison song or as a song with chorus in parts.

(*h*) "Dawn at Carmel." A part-song.

(*i*) "The Nightingale." A part-song.

(*j*) "Swing Low, Sweet Chariot." Solo and part-song

chorus. While not required, boys may be encouraged to undertake the solo.
(*k*) "Yankee Doodle." Solo and part-song chorus.
(*l*) "There's Music in the Air." Part-song.

4. **Try-out for chorus membership.** As in the other classifications, the try-out should be with books in hand, and may be individual, with the phonograph, or in groups with one pupil to a part, singing with or without the phonograph as the pupils prefer.

(*c*) For the Senior Chorus, Third Year

1. The procedure follows that of the Senior Chorus for the Second Year.

(*a*) "The Blue-Bell." A dainty little song story by America's greatest composer. This is for girls' voices because it is out of the range of most boys of this age.
(*b*) "The Snow." Two-part song for girls' voices. The chromatics, especially for the altos, will require careful and concentrated listening.
(*c*) "Dream Song." An exquisite, touching melody. The interchange of voices makes the two-part singing less difficult than might at first seem likely. For girls' voices only.
(*d*) "Juanita." To be sung as a unison song.
(*e*) "Robin Adair." A solo and chorus. The bass voices sing from the lower staff, taking the small notes wherever they occur.
(*f*) "Home on the Range." Unison song.
(*g*) "A Merry Life." Solo and chorus. Sing the refrain in parts.

(*h*) "Silent Night, Holy Night." To be learned in parts.

(*i*) "O Come, All Ye Faithful." To be learned in unison. Later, if desired, the parts may be studied, but this is not required for chorus membership.

(*j*) "Stars of the Summer Night." Part-song.

(*k*) "Sweet and Low." Part-song, one of the loveliest ever written.

(*l*) "O, Susanna." Part-song, rollicking and full of fun and spirit, but not rough or boisterous.

2. **Try-out.** As in the Second Year of the Senior Chorus.

Chapter Four

The Monthly Outline Plan

The Monthly Outline Plan groups the music material to be studied into assignments covering an organized course of instruction. The Rote Plan, The Project Plan, and The Chorus Plan are approaches to the study of music which serve to introduce the subject happily and effectively into the school life. All three of them should aim to carry forward to the time when music instruction shall be conducted on The Monthly Outline Plan as a systematically organized course of study which in turn may be made to parallel and contribute to each of the other plans. The Project Plan and The Chorus Plan have elements of permanence which may be continued indefinitely even after The Monthly Outline Plan has become fully operative. The Rote Plan may be related from the beginning to The Monthly Outline Plan by selecting appropriate rote songs from the Monthly Outlines. (See Chapters Twelve and Thirteen.) As the pupils grow in musical interest and ability, the music program may more and more be molded according to the outlines for the One-Book Course as given in Chapters Twelve and Thirteen of this book.

The outline for each month includes:

1. **Rote songs,** selected because of their appropriateness to the season, the events of the month, the expanding musical interests and abilities of the pupils, or some other reason or purpose. (See Chapter Ten, II. Teaching the Rote Song.)

2. **Observation songs** (which have been assigned previously

as rote songs) for presenting in orderly succession the topics of music notation which constitute the study of that subject. (See Chapter Ten, III. Teaching the Observation Song.)

3. **Reading and study songs,** for the development of skill in learning music from the printed page. (See Chapter Ten, IV. Teaching the Study Song, and V. Teaching the Reading Song.)

4. **Rhythm play,** an assignment of songs and recorded instrumental selections for physical expression. (See Chapter Eight, Rhythm Play.)

5. **Music appreciation and correlations,** assignments of recorded material which, in correlation with the songs of the course and the pictures in the One-Book Course, present an organized plan of study in these fields of music study. (See Chapter Six, Music Appreciation.) As a rule, each month offers some topic for study, with an integrated experience in singing and listening. Correlations with other school subjects, such as history, geography, etc., are not subject to outlining in a fixed monthly plan. They must fall into the round of the school year as developed in each different school. The music for such correlations must necessarily be chosen irrespective of the monthly outlines. The Classified Index of the One-Book Course suggests a variety of correlations.

Separate monthly outlines are offered for the lower grades and the upper grades, because it is felt that even in small one-room schools such a division of pupils is desirable. (See Chapters Twelve and Thirteen.)

An important feature of The Monthly Outline Plan is the arrangement of the material into two complete years of study, designed to be followed in alternate years. In this way the material of the course, coming only once in two years, will remain fresh and interesting. The selections suggested in The Rote Plan, The Project Plan, and The Chorus Plan are presented on the assumption that in general the songs selected for study during the first year in which the One-Book Course is used in a school will be chosen from the Monthly Outlines for the First Year. Thereafter the two yearly outlines will continue alternately. Schools directed by any particular board, superintendent, or supervisor should use the same outline for a given year in the plan of alternation. This would be helpful both for supervision and for combined chorus events.

This same assumption is maintained in the units of recorded selections, which are proposed in a three-year purchase plan in order to reduce costs to a minimum. The first unit includes records of both songs and instrumental selections which are found in the monthly outlines for the first year; the second unit agrees with the second year; and the third unit supplements and expands the studies of both years.

The monthly outlines are planned for ten months, although it is well known that most rural schools have a school year of nine months and many schools continue through only eight months or less. In schools running less than ten months, the material outlined for the last months may be used in three ways: (1) for additional or supplementary material whenever such is desired for correlations or for occasions; (2) for additional material for use by the musically talented pupils; i.e., for making provision for pupils of different levels of capacity; and (3) for additional material for study in schools sufficiently advanced to cover the earlier outlines in less than the assigned time.

In carrying forward the program of studies according to the monthly outlines, it is strongly urged that the class shall go forward each month to the outline for that month, rather than continue an assignment beyond the allotted time. It is very natural for the conscientious teacher to feel that the work on a given topic should be mastered before going to the next topic. To do otherwise seems to be inviting carelessness and superficiality. Nevertheless, it must be realized, especially during the first few years after such a course of study has been introduced, that a class should not be expected to complete the amount of work easily covered by pupils who have had several years of experience.

The pupils will be far happier in a general survey of the whole field before them through a limited contact with each successive topic, than they will be in attempting an exhaustive mastery of each step before proceeding to the next. Let the teacher select from each month's outline the material which it is possible for the pupils to learn. When the class returns to the same outline in later years, it will be possible more nearly to cover the assignment. Ultimate progress may be measured by comparing these returns to the monthly outlines in successive years.

The distribution throughout the week of lessons on the different types of material in each monthly outline is a matter of importance. No one lesson can include learning a rote song, singing other songs, rhythm play, listening to the phonograph, discussing correlated topics, etc. The teacher must schedule her time so that these various fields of study shall find their relative places during the week.

A discussion of the time allotment for music throughout the week will be found in Chapter Nine.

6. **The Monthly Outline Plan in small one-room schools.** In some sections of the country the rural schools enroll so few pupils that the suggestion of dividing the class into upper and lower groups is impracticable. The following plan is offered for such schools:

1. In a small school, encourage *all* the pupils to participate in the music period. However, do not force the older pupils to take part in primary work which seems to them too youthful for their consideration.
2. Give fifteen to twenty minutes daily to music. On two days focus the work primarily on the younger children, on two days focus the work on the more advanced pupils. Give the fifth day either to the group which in the teacher's judgment needs more attention, or else to whole school activities, such as community songs or some form of appreciation.
3. In initiating the music work in a small school, use the material outlined for the lower grades as the main content for observation, study, and reading by *all* the pupils, but supplement on the days specially assigned to work for older children, with rote songs and appreciation material selected from the course outlined for the upper grades.

   As a matter of fact, a large number of the primary grade songs are likely to be as attractive to older as to younger children. Older children who have had little experience in reading music will seldom object to juvenile songs for study purposes. They are glad to work on selections which they recognize as within their ability. Where, however, a song seems to the older pupils too juvenile for their dignity, they may listen to the younger children or may help the younger children, either by singing the words with them or humming the air. Occasionally they may even be assigned to do some written work on the music portion of the unit of study on which the class is engaged or on some interesting music appreciation project. There will be little difficulty on the part of the younger children with the older pupils' songs. They enjoy listening and joining in as they can.

4. As time goes on, the older pupils will need more advanced instruction, but this will almost certainly not be until two years' work in technic, as outlined for the primary grades, has been covered. In the third year of the work, however, the two days assigned to the advanced grades should be used not only for songs more interesting to the older pupils, but also for the upper-grade outline of instruction on technical points. When this stage is reached, the older pupils should be encouraged to participate in the primary singing, as helpers, whenever they desire, and they may also be led to see that they can now apply their knowledge of music reading in songs the little children must sing by rote alone. The primary work for them, therefore, becomes helpful review and practice according to their more advanced understanding. As for the primary pupils, it will not hurt them to listen in and participate as far as they are capable in the more advanced work. The teacher will understand that it is not a requirement for the younger pupils, though it probably does advance them somewhat, even if incidentally and informally.

On first introducing the One-Book Course of The Music Hour series, let the whole class follow the course of study outlined for the *lower grades* (observation, study, and reading songs), but take their rote songs and appreciation material chiefly from the monthly outlines of the *upper grades.* In this way the interest of older pupils will be maintained while their studies are kept within the level of their abilities. After a year or two of this elementary instruction, the class may gradually undertake the studies outlined for the *upper grades,* but not until their grasp of the lower-grade assignments is certain. When this point of progress has been reached, the outline for the upper grades becomes the course of study, and the material outlined for the lower grades becomes review and recreational singing.

The younger children at all times follow the lessons from their books. Often an older pupil may sit beside a younger one to guide and assist him.

Such integration of the corresponding outlines for lower and upper grades is thoroughly practicable, beginning with emphasis on the work of the lower grades and gradually shifting emphasis to the outline for upper grades. In no case should the class continue working on a given monthly outline beyond the end of the month. When the next month comes round, go forward to the work of the next outline.

PART TWO

TEACHING SUGGESTIONS

CHAPTER FIVE

Use of the Voice

1. GENERAL CONSIDERATIONS

The singing voice. It is the duty of every teacher to devote intelligently directed effort toward securing from the class a beautiful singing tone. However mechanically perfect a class may sing a composition as to rhythm, intonation, and dynamics, the lack of beauty of tone leaves the performer and audience cold and unsatisfied. "Only beautiful tone quality can reveal the soul of music."

This book is premised with the assumption that working joyously and spontaneously for a beautiful tone will be an essential part of every singing lesson. If this idea of attainment is proposed, then the book must suggest practical ways and means of achieving it. The teacher must commence where the children are, and, beginning with the simplest devices, must work constantly throughout the school course to conserve the children's voices and improve their tone quality. In the earliest stages this need not take much time from the regular singing period. Two minutes daily will accomplish the desired results, and even this brief time may be used for a double purpose: to review a familiar song and to train the voices of the children. Of course, the treatment of the so-called "monotones" will require much more time than this, and, for the most part, must be individual work. A discussion of "monotones" is given later in this chapter.

Tone quality. The singing voice of a child is his "head-voice." It is recognized by its peculiarly light, clear, and flute-like quality. The teacher must know a good head-tone when she hears it or she will be unable to improve the voices of the children. At all times the tone must be free and flowing, the voice never pushed or forced. Teacher and pupils should learn to distinguish the difference between the singing tone and the loud, strident tone of the playground. The mouth should be opened naturally and the facial expression should be relaxed. A frown between the eyes or a "pained expression" are sure signs of an improper use of the voice.

Mere "singing softly" will not secure a correct tone. A good tone is a matter of voice placing and ease in singing, of natural but active use of the breath, of relaxation and easily opened mouth. Some soft singing is more pernicious than some loud singing. Soft throaty singing is particularly harmful, because it so often passes for a good tone. A teacher who knows the head-tone and is interested can secure a lovely tone quality from the class. Whenever the children sing, the teacher must remind them to use a light tone. If a desire to express the beauty of the spirit of the music is awakened in the children, they will more readily and more easily make their tone quality beautiful.

The pitch of the song has much to do with good vocalization. If too high, the voice becomes strained; if too low, the tones become harsh and guttural. The keys as given in The Music Hour are chosen for children's voices. The teacher should always get the correct pitch from a keyboard instrument or a pitch pipe.

Posture. Good tone quality and natural breathing are impossible unless the posture is correct. Ask the pupils to sit as far back in their seats as possible, then lean slightly forward with fore-arms resting lightly on the edge of the desk in front of them. For a standing position, the pupils should place their weight forward on the balls of the feet. The head should always be held erect, easily, without stiffness, and without allowing the chin to protrude.

Diction. Words should be sung distinctly with flexible lips and tongue, without mouthing and exaggeration. The tone is sustained on the vowel sound, the initial and final consonants being clean and incisive.

II. VOICES OF CHILDREN IN THE LOWER GRADES

Voices of little children. Voices of little children are extremely fine and delicate, and should have no strain whatever put upon them. The quality of the true "child voice" is high and thin. It is never heavy or low. The singing voice of a child is his "head-voice." Many children have never sung a "head-tone" before they come to school. When they try to sing, they use either the "chest-voice" or a speaking tone which has a loud, harsh quality. Their parents say: "My child cannot sing high." *No one can sing high with a chest-tone.*

The idea that little children cannot be taught to sing well has been disproved. Also, the old conception that the singing of children must at first be loud and unpleasant in quality has fortunately given way to a new idea that singing is putting into beautiful tone the thought that is to be expressed.

Even the smallest children enjoy hearing the teacher when she sings to them with sweet tones. "Birds sing sweetly and so do we!" "What a beautiful song-story this is!" The desire to express the thought of a lullaby or a prayer will in itself help the children to make that expression beautiful. Harsh, ugly singing must have no place in school. The children are not permitted to use vulgar language in order that they may be free in self-expression. No more should they be allowed to use coarse, strident tones in musical expression.

"Catching" the head voice and aiding the less musical children. Many children cannot sing because they have not learned to listen. Such children are generally known as "monotones," although the word is not a true description of most of these pupils. Less musical children may usually be grouped in one of three classes:

1. Those who have not yet found their singing voices.
2. Those who are inattentive to pitch, or who do not yet recognize the difference in pitch.
3. Those who still lack coördination of the vocal muscles.

A defective ear is very rare, and is usually caused by some physical disability, such as defective speech, tongue-tied condition, partial deafness, adenoids, etc., etc. Children with these troubles should be treated by medical specialists and should not be required or even allowed to try to sing unless so advised by the physician. The monotones must listen when the other pupils are singing. Only during opening exercises and occasionally on a very familiar song should they be allowed to join with the rest of the class until they have found their singing voices.

Some Devices for Special Voice Training

The first group. All children should be treated at first on the supposition that they belong to the first class; i.e., that they have not yet found their singing voices. The following devices are suggested for "catching" the head-voice. They are also excellent voice-training games.

1. Ask the child to place his finger on the bridge of his nose and "feel" the tone there as he sings "nee-nee-nee" on high *g* or *f*. Tell him to sing very high in his head; imitate a little mouse with a very fine, high sound.
2. "Bark," "bow-wow-wow" on the same high tones, feel-

ing the tone in the same high place in the head. Bark like a very tiny dog, very high, going higher and higher.

3. "Me-ow"—"See who can be the tiniest kitten!" "Me-ow" as high as possible. Praise the finest, highest tones.

4. Imitate winds: "Whee-whee!" very high. "Who can make the sound of the highest winds?" "Oo-oo—" very soft and high. "Who can make the softest, highest wind sounds?"

5. "Play violin"—Sing "me" very high and imitate the motion of playing the violin. Form an orchestra of those who play best. Competition is wonderfully helpful.

6. "Ring bells"—Begin very high, "Ding, dong!" "Who has the clearest, highest, sweetest bells?"

7. Imitate "tweeting" of birds, very high, some birds sing higher than others. Form a "bird chorus."

The second group. The children of the second group (those who are inattentive to pitch) not only do not know the use of their head-voices, but also do not respond entirely to the devices given above. These children must first be given the idea of up and down. In the beginning all the children should be treated as belonging under the first class. Then those who after a reasonable time do not seem to notice "high" and "low" should be helped in other ways. This must always be done individually.

1. Motion up and down with hand, as teacher sings up and down.

2. Stand on toes to sing "up high."

3. Teacher makes marks on board; child points to high one and sings high, etc.

4. Games with toy orchestra instruments:

Teacher strikes triangle and bell; child tells which is higher. Teacher blows whistle and strikes bell; child tells which is higher. Teacher plays guessing game in which children tell which instrument they hear. Also they tell which is higher. Teacher uses piano to give wide differences in pitch. Compare extremely high and low tones. (A reed organ may also be used for this.)

5. The story, "The Three Bears," has been found peculiarly effective in calling the attention of little children to differences of pitch. The teacher will find various ways to use this story. For instance, the teacher may be the father bear, a child (a good singer) the mother bear, and the child who is being helped the baby bear. The teacher will think of many variations.

The third group. Some children may still lack coördination of the vocal muscles, a condition which is somewhat more difficult to reach than the problems of the other two classes of "monotones." Playing "music games" with the other children is a great incentive. These children will not be helped much by merely hearing the differences in tones; they must be trained to make tones themselves. Great concentration of thought is necessary to overcome lack of coördination, and that is impossible at their age for longer than a moment or so at a time. These children also must have individual instruction, but may have this help when the other children are present. The other children will help this group greatly, for children imitate other children very readily.

1. Put hand up as high as you think the tone is; think very hard; sing "Bow-wow-wow" on that same tone.

2. Move hand up and down as teacher sings; put hand up high and sing "what the hand says to do."

3. Child marks on board up and down, one tone at a time, while teacher sings.

4. Child, without singing, moves hand up and down while other children sing.

5. Child goes to piano, *plays* tone; *thinks* it; *sings* it. "Was it right?"

III. VOICES OF PUPILS IN THE UPPER GRADES

Voice training. The voice training suggested for the lower grades indicates the ideals for which the pupils should strive in the upper grades. A good tone quality is light, floating, ringing, vibrant, free and spontaneous. The songs themselves are the best vocal drills, and the sentiment of the song will suggest the mood to be expressed by the tone quality of the voice. Should further vocal drills be desired, the following are suggested:

1. Vocalize (i.e., sing for tone quality) familiar songs on neutral syllable, singing in several different keys, singing as high as is easy and unforced.

2. Sing scales and tonic chord figures down, "as we would in practicing on a flute, a trumpet, or a violin."

3. Sing the words of a phrase of a song on one pitch to secure a smooth tone and to retain the same good quality when singing different vowels and consonants. Sing only as high as is very easy.

4. Sing phrases, motives, and figures occurring in songs, on neutral syllable, on *so-fa* syllables, and with words, working for light ringing head quality. (The terms, "phrase," "motive," and "figure," are explained in Chapter Ten, II. Teaching the Rote Song, Procedure One.)

It is a simple matter to secure infinite variety in these two-minute-a-day voice drills, because songs of different moods should be vocalized, and the other vocal studies should be adapted to the topics of uppermost interest to the class at the time.

Changing voices. The problem of the changing voice is usually first met in pupils of about twelve to fourteen years of age. Many people do not realize that girls' voices change as truly as do the boys', and for this reason they abuse the voices of the girls.

Changing voices of girls. When a girl's voice begins to change, she will notice that on some days it is very easy for her to sing. Her voice seems to have grown, and she feels "just like singing." She sings high very easily, and, if not watched by the teacher, she will sing too loudly and especially too heavily. But on another day she feels that she cannot sing at all. Her voice is "breathy" and weak. Often she will ask to sing on a lower part. The teacher will notice that some of the girls are languidly leaning back, hardly singing at all, and that others frown, as though singing hurt them. These are both danger signals. Girls should never sing heavily or be asked to compete with the boys for volume. Sweetness and ease, with beauty of tone, should be the goal for the girls.

Changing voices of boys. During the change of voice the boy's vocal cords should be exercised so that gradually they will become thicker and stronger. Then, when his larynx grows suddenly big, these vocal muscles will be equal to their task of supporting the walls of his "voice-box." Boys will be much interested, and will coöperate in helping to save their own voices, and to avoid the embarrassing "break." The idea that they are becoming more "manly" appeals to them very strongly.

Two activities are suggested for boys approaching the age of voice change:

1. Sing the descending scale of the keys of C, B, B-flat, A, A-flat, and G, with loose jaw and open mouth, very freely and easily.

2. Sing the alto part when the early signs of thickening tone are apparent, and, as soon as the voice is clearly in the period of changing, sing the alto-tenor part in the four-part songs in the book. By thus gradually going to a lower part the voice is helped over the changing period and the "break" is often avoided.

The bass voice. Frequently the larger and older boys will develop bass voices. These are usually unmistakable. The speaking voice as well as the singing voice is low and heavy; and the boy often joins in singing the melody of a song an octave and sometimes two octaves below the girls. In many unison songs (songs for one part) this "doubling in the octave" by the basses is quite proper. There are certain songs of a light and delicate nature in which the doubling is inappropriate and in which the basses should keep silent. Some songs, on the other hand, are of a character particularly appropriate to the older boys, and may be sung occasionally by the basses alone or by the bass and alto-tenors in octaves. As an additional voice-training aid, boys with changed or changing voices should sing, group-wise, a number of familiar songs that are well within their voice compass, on neutral syllables such as *loo, fo, ah,* etc.

Many three-part songs are effective with the basses "doubling" the alto part an octave lower. (See Chapter Eleven, Topics I and J.)

As soon as possible, however, the basses should learn to carry their own part in the songs arranged for such part-singing. Several such songs appear in Part Two of the One-Book Course, and most of the songs in Part Three have a bass part. If the subject is handled tactfully, the big boys will enjoy learning to sing bass songs and to carry a bass part, and will take pride in this recognition of their maturity.

Assignment of parts.[1] Part singing in the upper grades involves two-, three-, and four-part songs. The little children of the lower grades may often join in these songs, singing the soprano part. Sometimes a definite assignment of parts becomes desirable for pupils in the upper grades.

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[1] See lesson outlines on "Part-singing," Chapter Eleven, Topics F, I, and O.

1. Girls with light voices, which are still not changing, should sing soprano.

2. Boys who are small and immature, whose voices are thin and light or perhaps brilliant and free, should sing soprano.

3. Girls whose voices seem uncertain and those who feel that they cannot sing high, also those whose voices seem naturally heavier or darker in color, should sing second soprano. (This is a very "safe" part for doubtful cases.)

4. Boys whose voices seem uncertain, but who cannot sing easily below middle C, should sing second soprano.

5. Boys whose voices are ready to change should sing alto. (This refers to the lowest part in the three-part songs.) Occasionally a girl with a voice naturally deep and low may sing this part, but care must be exercised to see that she sings softly and without strain.

6. Boys with changing voices should sing the lowest part in the three-part songs for treble voices, and should sing the "tenor" part in the four-part songs of Part Three of the One-Book Course. (No girls should sing on the tenor part.) These boys may also join an octave above the basses in the songs arranged for soprano, alto, bass, usually abbreviated as S. A. B.

7. Boys with changed (bass) voices should sing bass in all songs in which there is a bass part, and may double an octave lower than the altos in songs for three treble voices.

The teacher should be careful to seat together the pupils assigned to each voice part, so that they may support each other. Occasional voice tests should be given the older pupils, at least twice a year, to be sure that the proper part assignments have been given the pupils. Whenever there seems to be a question regarding such an assignment, the voice should be tested. Pupils should be encouraged to listen to their own voices and to ask for tests or for reassignment when the part they are singing seems impracticable.

CHAPTER SIX

Music Appreciation

VI

The nature of appreciation. The outcome of music instruction in the school should be more than an acquaintance with a certain number of songs, information regarding music and its composers and performers, and skill in singing and in reading music. These activities, indeed, may be considered as pathways leading to the real objective for which music is studied. That objective is the development of joy in music as something fine and beautiful which will enrich our lives; in other words, Music Appreciation.

Music appreciation is not a thing that can be imparted. It comes from within, as an outgrowth of the student's own attitudes, tastes, interests, and efforts. The teacher can endeavor to create a situation favorable to such development in the pupils. This situation can best be brought about by the way in which the music lesson is approached. "Every music lesson should be a lesson in music appreciation." Whatever phase of music study is being presented or developed (study of rote songs, study of notation, correlations, listening, etc., etc.) the teacher should make it clear that the aim of that lesson is to clarify and expand the pupils' acquaintance, understanding, or skill in order that their appreciation may grow. The teaching of music appreciation is discussed under five headings: I. Singing of beautiful songs; II. Suggested lesson outlines; III. Correlations; IV. Listening to music; and V. Music appreciation lessons with the phonograph.

Creative experience. As suggested in the previous paragraph, the growth of appreciation depends chiefly on participation. Where this participation develops from the children's own initiative, it becomes a creative experience. Among the many opportunities for creative experience in music, three may be mentioned as especially simple and practicable: (1) creative interpretation wherein the children determine the way in which a song shall be sung; (2) the rhythm band wherein the children decide upon the most appropriate and effective instrumentation; and (3) rhythm play wherein the children respond freely with activities suggested by the rhythm, mood, and spirit of the music. All these creative activities contribute directly to a heightened appreciation.

1. Singing of Beautiful Songs

The first and simplest approach to music appreciation is through the songs which the pupils sing. The One-Book Course offers a large number of lovely songs. These the pupils should seek to learn and understand so that they may be sung with the utmost beauty and expressiveness. Whatever the process through which the songs are learned, whether by rote or by reading, or by any combination of these two means, it is of primary importance that they shall be studied with such loving carefulness that the singing shall be both sympathetic and accurate. There are at least three factors involved in good song singing:

1. *Use of the voice.* The voices must be used intelligently, with due regard to tone quality, breathing, and diction. A good tone quality is one which is appropriate to the sentiment of the song. Breathing involves posture, relaxation, and feeling for phrasing. Diction includes the intelligent presentation of the meaning of the text as well as correct vowel and consonant production. These topics are treated in detail in Chapter Five, Use of the Voice.

2. *Accuracy*. The melody and rhythm of the song must be correct. This does not mean mere mechanical accuracy, but tones must be correct in tune and time according to the notation even while the song is sung with the utmost interpretative freedom. If the song is learned by rote, whether from the singing of teacher or advanced pupil or from the phonograph, the teacher must make every effort to see that the pupils do not distort the melody in their imitation of the model. If the song is learned from notation, whether "by position," as a study song, or as a reading song, no inaccuracies should be allowed to creep into the singing. Once a passage is learned incorrectly, it is extremely difficult to make corrections. Often it is better to put the song aside for a year than to waste time in futile attempts to correct the mistake.

3. *Interpretation*. The songs must be sung so as to present in the fullest way their beauties, meanings, styles, and emotional significance. Interpretation includes a great many things, such as tempo, shading, tone quality, and rhetorical emphasis. By *tempo* is meant the general rapidity of the performance, including such changes of speed from time to time as may be desirable for expressive purposes. *Shading* includes the varying degrees of power and emphasis in accordance with the spirit of the music. *Tone quality* may be varied in innumerable ways to express the mood and spirit of the song. One would not think of singing a lullaby in the quality of tone appropriate to a patriotic song. *Rhetorical emphasis* is necessary to make the story or subject of the song clear and vital to the listener by stressing key-words strong in emotional or dramatic content.

In order to interpret a musical composition it is necessary to have some idea of the thought and spirit which the song expresses. The singer should know something of the situation out of which the song came, including the personality of the composer and the time, place, and environment in which he worked. All of these things help to form a conception of how the song should be sung. Of course it is important in school music that the songs should be selected largely because they voice moods and situations which lie within the experiences of the children or at least within the range of their imagination.

Finally, emphasis should be given the desirability of making song interpretation a creative experience. The pupils themselves should contribute to the decision as to how the various elements of expressive singing should be applied to the songs they sing. How fast should the song be sung? Why? Where is the climax and how should it be brought out in the performance? These and numerous other questions of interpretation may well become subjects of class discussion.

The teacher will observe that most of the songs in the One-Book Course are printed without specific directions for interpretation, although indications are given for the teacher in the volume of song accompaniments.[1] This plan is followed in order to allow for the utmost freedom in creative interpretation on the part of the children and still provide the teacher with authoritative indications should she desire them.

II. SUGGESTED LESSON OUTLINES FOR SONG STUDY

Suggestions for a lesson. Possibly some help may be given the teacher in applying the foregoing statements to the study of a song in the course. The object is to show how the teacher, while teaching a song, may create an atmosphere conducive to the development of music appreciation.

As a rule, when a new song is to be learned, the teacher will find it advisable to introduce the study by presenting the song in such a manner that the appreciative backgrounds are suggested and therefore will contribute to the pupil's interest as the study of the song proceeds.

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[1] The Music Hour Series; Accompaniments to Songs in the One-Book Course. Silver, Burdett and Company.

The steps in such approach may be as follows:

(*a*) The teacher, individual pupils, or the class read the song poem, discovering the mood, spirit, æsthetic purpose, and artistic aim of the song.

(*b*) Proceed with the study of the song as a rote song, study song, or reading song, as outlined in the respective chapters of this book.

(*c*) The teacher leads the class to discover the fundamental appreciative background which may be developed through the song—i.e., its source, its subject, its form, etc. As the study of the song proceeds this background is frequently brought into active consideration.

The teacher may drop occasional informative or stimulating remarks; some pupils may be moved to express their reactions, or groups of pupils may be assigned to study phases of the appreciative background and report to their classmates. Such a lesson in appreciation may appear as merely incidental during the learning of the song; in reality it is a vitalizing, stimulating basis for the whole music program.

Some teachers have tried the plan of beginning the study of a song with the study of its notation, delaying consideration of the text and appreciative background until the music has been learned. This procedure is just backwards, and does not agree with the findings of psychologists, who point out that the music and its expressive qualities are one thing and not two things. In other words, learning a song is not like first cutting a slice of bread and then spreading the expressive butter upon it. It is more to be compared with eating a piece of cake in which substance and flavor are all one thing, to be enjoyed at the same time and through the same experience.

A few backgrounds may be suggested as subjects for the incidental appreciative study of the songs of the course.

(*a*) The source of the song:

- (1) *Composed songs*
  - The composer and his personality
  - The time in which he lived
  - The place in which he lived
  - The general conditions under which he worked
  - The nature of his creative work
- (2) *Folk songs*
  - The nature (topography) of the land from which the song came
  - The characteristics of the people
  - Occupations or other activities which the song expresses; etc.

(*b*) The song subject:

- What is the song about?
- What is its mood or spirit?
- In what way does the mood or spirit find expression in the nature of the music?

A solemn song, for example, might be in a minor key; a dance melody would naturally be in the rhythm of the dance; a lullaby would lie in the tone range appropriate for quiet singing; a poem about spring would suggest a joyous melody and a bright, happy interpretation, etc.

(*c*) Form:

- What are the phrase relations as to repetition, contrast, and balance?
- What instrumental music has comparable structural proportions?

What elements of motive or figure content contribute to the æsthetic expressiveness of the music?

It goes without saying that none of the foregoing considerations should be treated exhaustively prior to beginning the study of the song. Nearly every song is conspicuous as an example of one or the other of these points, and this characteristic feature would usually be the one first considered in approaching the song study. The other interesting considerations would be introduced incidentally as the study proceeded. As in the field of interpretation, the teacher's skill should be directed chiefly to drawing these considerations of the nature of the song *from the children* rather than in imparting bits of information *to the children,* but both processes must be utilized in discreet proportions.

For illustration, let us suggest several songs and a possible manner of appreciative approach for them.

A. Approach through consideration of song source

(*a*) "Swallow Song," Beethoven, p. 142.[1] The picture shows Beethoven walking through the fields. It was in the woods and fields that Beethoven drew the inspiration for many of his great masterpieces. Can any of the pupils tell something of Beethoven's life and work? What further can we find out about Beethoven? Where and when did he live? What kind of man was he? What other pieces of Beethoven have we heard? What is there in "Swallow Song" which links up with what we know about Beethoven?

(*b*) "Water Dance," Bach, p. 129. On p. 128 we have a picture which tells us many things about Bach. Did he love children? Was he a religious man? Did any of the members of his family love music? The melody of "Water Dance" was written originally as a piece for his children to play.

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[1] Pages indicating songs refer to the One-Book Course.

(*c*) "The Harp That Once Through Tara's Halls," p. 82. This old folk song refers to the time, many centuries ago, when the Irish were one of the most cultured peoples of Europe. The castle of their kings was called Tara. The people were encouraged to cultivate music and poetry. In time Ireland was conquered, the ancient castles fell into ruin, the people became impoverished, and art and music languished. In what way does the song tell this story? Do the pupils know anything about the recent efforts to revive the ancient prestige of Ireland?

(*d*) "Home on the Range," p. 116. The romance of our Western pioneer days is always a fascinating story. This song and the picture on p. 117 voice the spirit and mood of the adventurous life of the cowboys. What is a "range"? What mood does the song express?

The foregoing suggestions apply to the introduction of the song. Other questions relating to appreciative background should be introduced as the song study progresses.

B. **Approach through consideration of Song Subject**

(*a*) "Song of Columbus," p. 92. This song is written in the first person. Every child is Columbus and sings of his experiences. The whole story of Columbus becomes an interesting background for appreciation of this song.

(*b*) "Hallowe'en Fun," p. 94. In many parts of the United States the old English customs expressed in this traditional song are still observed. The boys dress up in funny costumes and go singing from house to house where the people give them apples, candy, and pennies. Is this custom observed in your community? What other Hallowe'en customs do you observe? Are the other customs as interesting and delightful as the one described in this song?

(*c*) "The Yule Log Procession," p. 112. What do we mean by the word "Yule"? What was a yule log? Do any of the pupils live in homes where there is a large fireplace for burning wood, and do they ever put a huge back-log in the fireplace? Why is the back-log used? Who are all the different people shown in the picture?

(*d*) "Jeanne d'Arc," p. 144. Do any of the pupils know the story of Jeanne d'Arc? At what time in her life would you think the picture on p. 144 suggests? Can you see the vision which the artist leads us to feel is in Jeanne d'Arc's thoughts? The song on p. 144 is an old French melody from the century in which Jeanne d'Arc lived. Perhaps she knew and sang this melody.

C. **Approach through consideration of Form**

(*a*) "The Traveler," p. 86. This song falls into a division of four sections of two phrases each. The first section is repeated, then comes a contrasting section, and then a repetition of the first section. If the pupils have learned the first section they should be shown that they really have learned three-fourths of the whole song.

(*b*) "Don Juan Minuet," p. 120. What is a minuet? Most of the pupils will know at once that it is an old-fashioned dance. From the picture on p. 121, and such other sources of information as they may have at hand, ask the pupils to develop a description of how the minuet is danced. It would be most delightful to have the pupils themselves dance the minuet. (See p. 130.) What form of measure is utilized in the minuet? The "Don Juan Minuet" must be sung in a tempo and grace typical of the dance.

(*c*) "Robin Adair," p. 135. In its general structure the pupils may discover that "Robin Adair" is the same as "The Traveler." One element in the form of "Robin Adair" may be stressed at this time; namely, the "burden" or brief phrase

"Robin Adair" which is repeated a number of times throughout the song. Can the pupils find any other song in which the "burden" effect occurs?

(*d*) "Home, Sweet Home," p. 147. The form of this song is melody and refrain. This is a much used musical form and occurs frequently not only in the One-Book Course, but also in the familiar songs which the pupils hear outside school or over the radio.

Much instrumental music also is made up of repeated and contrasting divisions. For example, "Semper Fidelis March" (Victor Record, No. 20979) is organized as follows:

A brief Introduction
I First Theme
I First Theme repeated
II Second Theme
II Second Theme repeated
III An Interlude (drums)
IV Third Theme
IV Third Theme repeated with ornamental figures
IV Third Theme repeated with added counter-theme
V Fourth Theme
V Fourth Theme repeated

By observing the repetitions of phrases in their songs and themes in instrumental music, the pupils will soon develop the power to follow the development of musical compositions, which is the fundamental basis of intelligent, discriminating listening.

In all of the foregoing suggestions, let it be repeated that the emphasis should be on pupil participation in the discussions, and as far as possible the teacher should limit her own explanations.

III. CORRELATIONS

The course in music outlined in this book emphasizes not only "using music to learn," but also "learning music to use." In other words, while music is employed as a subject for instruction, the songs which the pupils learn should have their place in the lives of the boys and girls both in and out of school. Music has always played an important part in human life. There is hardly an event of significance but has its appropriate musical expression, from the cradle song to the wedding march, and finally to the funeral dirge. This has always been the case. People have always voiced in song the significant events of their lives. Because of this fact the social studies are alive with possibilities for correlations with music.

Type lessons on the subject of song correlation seem hardly necessary. The title of the song or the song poem will usually be ample indication of its appropriateness for correlation with the subjects and events of the school year. Reference to the Classified Index, One-Book Course, p. 215, will also help in finding songs appropriate for correlations.

Among the many possible correlations, several are listed below, with suggestions for their application in the schoolroom. The steps to be taken in effecting these correlations may be illustrated by the following lesson outline:

(*a*) The incident, topic, or situation under consideration suggests a certain song.

(*b*) Review or learn the song. In either case the study should begin with reading the song text and establishing its relationship to the situation.

(*c*) Further amplification of this relationship through discussion and group assignments for research and reporting to the class.

(*d*) Singing the song in the period of the lesson with which it is associated.

(*e*) Further development of the lesson topic through listening to other correlated music.

1. *Songs of nature and seasons.* The round of the year inevitably brings into the consideration of school pupils the phenomena of nature and seasons. Appropriate songs should always be available for interpreting the experiences which these changing conditions bring about. A bright song will lighten the rainy day and drive away its gloom. Someone has seen an owl. He will enjoy telling about it, and the class will enjoy singing the song about the owl. Someone brings to school the first flower of the spring, and the song will tell the pupils' joy at the departure of winter. These and hundreds of other occasions arise constantly in which a song may express the reactions of the children to the world about them.

One of the chief missions of music is to express our feelings. If as little children we can be brought to realize that songs may tell more beautifully than we can say in words the feelings which come to us, we thereby have taken the first great step in realizing the significance of music,—of music appreciation. When we have learned to respond to the beautiful music which expresses the concrete experiences of daily life, we have developed a background out of which we may learn to respond to the finer and more subtle moods expressed by abstract music.

On the other hand, we should avoid the common mistake of failing to recognize the powers of imagination which children possess. Some teachers, for example, will never sing a spring song at any other season of the year than the spring. They cannot see, apparently, that there is a joy in the depth of winter in imagining the delights and beauties of the springtime. The mistake of over-literal adherence to the association of song and occasion becomes clear if we realize that it would exclude the singing of Eskimo songs by children in our schools. Songs of country-life would be denied children in city schools, or, vice versa, the children in city schools would not have the fun of singing about things done by people living in the country. While in general it is desirable to associate the song with the situation or occasion, the teacher should not forget that the children are imaginative beings and will often enjoy the play of their imaginations.

2. *Geography*. Every country and every nationality has songs expressive of the character and nature of its people. These songs grow out of the life and occupations of the people and tell in a vivid way the interesting story of what the people do and how they live. Therefore, it will be seen at once how effectively the folk songs of the course may contribute to the study of geography. The Classified Index on p. 215 of the One-Book Course will show the rich illustrations of folk material from countries throughout the world. A thrilling lesson on our own country could be given by singing "America, the Beautiful," associated with a series of pictures of beautiful and typical American scenes shown from some large book, or by posters, or by drawings on the blackboard.

3. *History*. History may be vitalized through singing songs which were originally written as emotional expressions of their times. For example, "The Star-Spangled Banner," on p. 210, tells its enduring story of one of the most significant incidents in our War of 1812. "Hail, Columbia," on p. 172, was directly associated with Washington's inauguration as the first President of the United States.

In studying the foregoing events in American history and other studies in the history of this and other countries, the correlation of the songs in the course both leads to a greater interest in the history lesson and increases the appreciation of the place of music in life.

4. *Social program.* Under the general heading, "Social program," the studies in history and geography are made also to include occupations, social relations, and civics. Here again, we shall find that the One-Book Course offers a rich selection of songs expressive of these various relationships. No occasion should be neglected to vitalize the social program with effective and appropriate song correlations.

5. *Art.* The One-Book Course offers a number of examples of lovely pictures associated with beautiful songs. On p. 124, for example, "The Angelus" by Millet is associated with "A Child's Prayer" by Reinecke. On p. 157, "The Old Watermill" by Hobbema is associated with "Wandering" by Franz Schubert. In these and other instances both picture and song express a similar mood or idea, and one form of art supplements and intensifies the expressiveness of the other. This association of picture and music may be carried beyond the experience of the music lesson. Some children will thoroughly enjoy drawing pictures to illustrate songs in the course which have appealed to them. Sometimes a song may be found which amplifies and intensifies the impression made by a beautiful picture. The pupils should be encouraged to associate the impression of the two arts of music and pictures and thereby to heighten and expand their reactions to beauty.

6. *Literature.* Many of the songs in the One-Book Course are settings of poems by celebrated authors; as, for instance, "The Harp That Once Through Tara's Halls," p. 82, poem by Thomas Moore; "Marching Song," p. 84, poem by Robert Louis Stevenson; etc., etc. Attention should be directed to the authors of the song verses and where they are well known, the pupils should find other poems by the same authors from their reading texts or school or county library, from anthologies of poetry, and from other sources.

Also, in their study of reading and literature, the pupils will occasionally come across poems which have been set to music. Where such music is available it is always interesting to sing the setting of a poem which is met in the English lesson. Sometimes such songs may be found on phonograph records. In this way the pupils' attention will be drawn to the close relationship between poetry and music and to the contribution of each in the making of a beautiful song.

7. *Physical activities.* The opportunities offered in the average rural school for a program of creative self-expression may best be approached through responses to rhythms, as in rhythm play and the rhythm band. Reference to these correlations will be found later under section C of this chapter, "Compositions for developing rhythmic responses," and in Chapter Seven, The Rhythm Band, and Chapter Eight, Rhythm Play.

IV. Listening to Music

One of the important steps in the developing of music appreciation is training in listening to music. Indeed, so important is this phase of appreciation study that many teachers have grown to think of the "listening lesson" as the exclusive appreciation activity. Two important thoughts should be emphasized in order to clarify the subject under consideration: (1) all the pupils' musical activities,—singing, playing, and listening, should be so directed that they will lead to a finer appreciation of music; and (2) all listening experience, whether of the performance of other people, of radio, or of phonograph, should likewise contribute to the development of appreciation. Listening to music is discussed in the following pages under three general headings: A. Listening to singing and playing; B. Listening to the radio; and C. Listening to recorded music.

A. Listening to singing and playing

Every possible opportunity should be given the pupils to listen to performances of music. These may be by their classmates, by people of the community, or at concerts in the neighborhood. Naturally, the most frequent opportunity will be to listen to their classmates. Extensive suggestions along this line will be found in Chapter Two, The Project Plan, wherein groups of children prepare songs and sing them for their classmates. The idea of groups of children singing for the other pupils need not be confined to special occasions, but should be encouraged as a regular part of the music program. Incidentally the suggestion may here be repeated that each child should constantly be encouraged to listen carefully to his own singing or playing.

If the school can boast of an orchestra, one of its chief functions should be to play for the other school pupils. Any of the students who perform on a musical instrument should be encouraged to do so from time to time as a part of the music appreciation lesson.

Nearly every community includes some people who have studied music. They will be pleased to come to the school building now and then to play or sing for the pupils.

All the foregoing experiences in listening may be an interesting part of the children's school life and will contribute to their cultural development.

B. Listening to the radio

The radio has become a part of life in practically every section of the country. There is no region so isolated that it cannot enjoy programs over the air. One of the most important functions of the school music lesson should be to develop in the children a finer sense of musical discrimination so that they will prefer to hear the better kinds of music and will follow such music with intelligent interest.

There are programs presented by the great radio companies specifically designed for school purposes. Full advantage should be taken of them for musical culture. Other programs at various times through the day and evening offer performances of the finest music. Both at school and at home the children should find the hours on which these good programs are given and should be encouraged to "tune in" and listen with discriminating concentration.

While unprepared and miscellaneous listening to good music, if continued long enough, will unquestionably tend to the development of better taste, it is important to realize that prepared listening is infinitely more effective. Wherever it is possible to do so, the teacher should get the programs in advance and when suggestions are offered for activities in anticipation of the radio program, she should make every effort to have the pupils ready to listen actively in a spirit of participation. Material is issued by the radio companies for this very purpose and should be utilized as far as the teacher finds it possible to do so.

As important as the foregoing suggestions are in preparation for listening to the radio programs, a well-planned procedure in following up such listening lessons is equally essential.

Nearly every radio program, especially those presented for schools, is based upon some one central idea. It may be that the idea is the presentation of the works of some great composer. Possibly some instrument of the orchestra or some orchestral group will be emphasized. It may be that some music form, such as an opera, is the topic which is stressed. Whatever the subject of the radio program, the teacher should endeavor to follow up the lesson in two ways: (1) by a class discussion of what has been heard and of the pupils' reactions to it; and (2) by singing songs or by listening to recorded music which carries further the central theme of the radio program. By such careful preparation and follow-up the music which comes to the school over the radio, and by such encouragement of the pupils to listen to the better types of radio programs which come to their homes, the teacher can make a tremendously important contribution to the musical culture of her community. Moreover, the influence of the activities here discussed will soon be felt beyond the school for the eager interest of the pupils will inevitably be communicated to their parents and in time to the whole community.

C. **Listening to recorded music**

School music teaching of recent years has made extensive use of recorded musical compositions. One of the advantages of the phonograph is that the teacher can present a desired selection whenever and as often as she wishes. The phonograph presents a marvelously faithful reproduction of a musical performance, and the library of recorded music is so inclusive that almost any desired composition or type of music is available.

Records are used for many purposes, including the following:

1. **Recorded songs from the One-Book Course,** which may be used for teaching the songs "by ear" and for illustrating the finer points of expression and interpretation. A list of these songs will be found in the three units of records in Chapter Sixteen. In the One-Book Course the recorded songs are indicated below the song title and are also indicated in the indexes at the back of the book. The procedure in teaching songs from phonograph records is outlined in Chapter Ten, section II, and in Chapter Three, The Chorus Plan, and need not be further discussed at this point.

2. **Recorded music for listening,** including pieces by great composers of all times and places, and compositions illustrating rhythms, moods, form, styles, periods, instruments, etc. The three record units listed in Chapter Sixteen include a large number of selections which illustrate various appreciation topics. These topics are listed under the heading "Correlations" on p. 268. The procedure suggested for the use of this material will be found under the heading "Music Appreciation Lessons with the Phonograph," on p. 106.

3. **Compositions for developing rhythmic response,** such as pieces for the rhythm band, for rhythmic expression, and for relating such physical expression with musical art works. Selections for this purpose are included in the three units listed in Chapter Sixteen. The subject of rhythmic expression is treated in Chapter Eight, Rhythm Play. The rhythm band is treated in Chapter Seven. Material for rhythm play is listed in Chapter Sixteen of this book and on p. 217 of the One-Book Course. By stressing the use of only the finest compositions for rhythm play and the rhythm band, great gains will be made in music appreciation. Children as well as adults enjoy and appreciate the compositions which they know well. Of course this means that they must listen many times to the same piece of music. The problem is to keep their concentrated interest until the composition is familiar. Such attentive listening is essential in rhythm play and the rhythm band in order to know how and when to respond.

4. **Compositions correlating with other studies** and interests of the child, such as history, geography, literature, art, etc. The subject of correlations is treated as section II of this chapter. The suggestion is made that correlations established between various school subjects and activities and the songs of the course may be further amplified through listening to other music selections. A number of selections which are

serviceable for this purpose are included in the three units of records in Chapter Sixteen and are listed under the heading "Correlations," p. 268. Material is listed and classified on pages 215-218 of the One-Book Course.

The teacher of a rural school will find in this chapter suggestions for bringing a rich musical experience to her pupils in a way so practical that no community can afford to neglect this phase of cultural development. Three units of recorded music are suggested in Chapter Sixteen, Correlating Recorded Selections on p. 261. These units are proposed merely as a practical minimum of material which even the least favored school may hope to acquire. The possibilities for expansion are unlimited. The suggestion is made, however, that the school should begin by getting the suggested units and that any subsequent expansion should be primarily a development of the topics covered by the material of the three units.

V. MUSIC APPRECIATION LESSONS WITH THE PHONOGRAPH

The general procedure for the use of the phonograph in teaching songs to the children, in the rhythm band, in rhythmic expression and in developing correlations with other subjects is discussed in connection with those topics. The use of the phonograph in music appreciation, however, calls for a few further suggestions.

Every appreciation lesson should have some special objective. It goes without saying that the teacher should be prepared in advance of the lesson. She should know what she aims to develop through the lesson, and the steps through which she proposes to accomplish her aims. Phonograph, records, and fresh needles should be ready so that there may be no interruption of the lesson and consequent loss of interest.

The manipulation of the phonograph while giving a music appreciation lesson involves considerable experience and skill.

The teacher should endeavor to conduct the lesson so that the thought is continuous. This means that starting records, changing records, changing needles, and winding the machine should all become relatively an automatic performance with the least possible interruption of description or discussion. The place of the teacher during the lesson is near the phonograph where she can most conveniently operate the machine without crossing the room. The records which she plans to use should be within easy reach.

The most effective appreciation lesson is one in which talking and explanations are reduced to a minimum and listening to the music with appropriate response occupies the major time and interest of the pupils. It should be understood that quiet feeling of the mood of the music is just as truly a form of response as is an activity.

A. **Music appreciation lesson on marching**

This lesson is especially appropriate for the lower grades.

Situation. The pupils have learned the song "On the Way to School," One-Book Course, p. 1. (This song will be found on Victor Record, No. 22620.) The teacher plans to have the pupils listen to "Semper Fidelis March" by Sousa (Victor Record, No. 20979). The teacher is standing by the phonograph which has been wound and in which a new needle has been inserted. "Semper Fidelis March" is in place on the turntable of the phonograph.

First Step. The pupils dramatize the song "On the Way to School," playing that while they are walking to school they see and hear the various things mentioned in the song.

Second Step. *Teacher:* "The song tells us about some of the things which happen while we are on our way to school. Does the song suggest that we are hurrying?" The children are led to observe that the rhythm of the song suggests walking or sauntering. (This does not imply a slow tempo, because the song is bright and cheerful.)

Third Step. *Teacher:* "You will be interested in this piece. After it is finished, I would like someone to say what the music tells you to do." The selection, "Semper Fidelis," is played, and the children eagerly tell the teacher that it is for marching. "Why?" This question will suggest a brief discussion of the rhythm, tempo, and general character of the piece and its instrumentation. For instance, there is a passage for the drums; can the children find it? Can the children tell who would march to such music? The teacher may tell the name of the march and of its composer. The contrast between the rhythmic suggestion of "On the Way to School" and "Semper Fidelis March" is noted, and the distinction between "walk" and "march" is discussed. Keep the discussion brief and brisk.

Fourth Step. *Teacher:* "The piece tells us to march like soldiers so let's have it again and all do what it tells us to do."

The foregoing simple lesson is appropriate for one of the early listening experiences. By referring to the Monthly Outlines, p. 222, it will be seen that both the song, "On the Way to School," and the march, "Semper Fidelis March," are in the first month of the first of the "Alternate Yearly Outlines." A lesson appropriate for the "Second Alternate Year" would include the consideration of: (*a*) "On the Way to School," walking; (*b*) "Marching 'Round the Schoolroom," marching; (*c*) "Semper Fidelis March," or "Second Connecticut March," marching; (*d*) "Turkish March," Mozart, Victor Record, No. 1193 (see Unit of Records for the Second Year). Listening to the Mozart march will lead to a discussion of the effects by which it differs from the marches previously heard. The melody is jerky; the accents are stronger, etc.

Teacher: "You have told me about several ways in which the 'Turkish March' is different from the other marches you have learned. Now let's see if you can march as the 'Turkish March' suggests."

A still later lesson could introduce the contrasting effect of the two marches on Victor Record, No. 20805, "Norwegian Bridal Procession," by Grieg; and "Swedish Wedding March," by Södermann. (See Unit of Records for the Third Year.) These may be compared not only with the other marches previously suggested, but also with each other.

B. A music appreciation lesson on Beethoven

This is appropriate for the upper grades.

Situation. The pupils have sung one or more songs by Beethoven. They have studied the picture of Beethoven on p. 142 of the One-Book Course, and have discussed the characteristics of the man and his music as far as their knowledge enables them. The teacher plans to have the pupils listen to Beethoven's "Country Dance" (Victor Record, No. 20451). The teacher is standing near the phonograph which has been wound and in which a new needle has been inserted. "Country Dance" is in place on the turntable of the phonograph.

First Step. *Teacher:* "You have sung some songs by Beethoven and have seen his picture and talked about him. Now it will be interesting to hear some of the music he composed for instruments. Listen to this one of his pieces." "Country Dance" is played throughout without comment, teacher and pupils listening carefully.

Teacher: "Did you enjoy that piece of music? Would you like to hear it again?" Very often the class will enjoy hearing a composition two or more times without discussion.

Second Step. Here follows a discussion of the composition in which the pupils are encouraged to express the ideas which they have gained through listening to it. This will cover the mood of the piece, the form, i.e., the larger structural divisions and their repetitions and contrasts, the rhythmic character of the piece as song-like or dance-like, and such other ideas as come spontaneously to the children.

Third Step. The teacher leads the pupils to consider the ways, if any, in which "Country Dance" illustrates any of the characteristics of Beethoven and his music which the pupils have found in their previous studies of Beethoven. The teacher may write on the board any words or expressions which the pupils agree upon as characteristic of Beethoven or of his music or of "Country Dance."

The foregoing lesson may be expanded, or a subsequent lesson may be given, by using Beethoven's "Gavotte" (Victor Record, No. 1136). The "Gavotte" is presented similarly to the presentation of "Country Dance," and similar steps are followed in discussing it. The teacher endeavors to draw from the children points of similarity and difference in the two compositions and thoughts respecting features which they consider characteristic of Beethoven.

Throughout the lesson the discussion should be brief and pointed and the compositions should be played as often as the children display reactions that call for further consideration. The teacher will soon acquire skill in placing the needle at the point on the record where a theme under discussion is located. This is often of great importance, particularly in discussions which have to do with the structural design of a composition.

Suggested phonograph records are listed in Chapter Sixteen of this book. The lists include records of songs for the pupils to learn and records for listening, rhythm play, etc. The organization of the lists is explained in the opening paragraphs of Chapter Sixteen.

CHAPTER SEVEN

The Rhythm Band

"Rhythm Band" is a term widely applied to a group of children playing various types of percussion instruments as an accompaniment to a musical composition performed on the phonograph or the piano. Technical difficulties are taken care of by the phonograph, so that music of rhythmic variety and artistic interest may be used. The joy and stimulus of active participation are made possible for the pupils. Moreover, truly artistic effects may be produced, thereby cultivating taste, discrimination, and offering opportunity for creative experience.

The activity discussed in this chapter is also known by various other names—toy orchestra, rhythm orchestra, percussion orchestra or band, etc., etc. When the term "toy orchestra" is used, it generally implies the inclusion of at least a few instruments which produce actual pitch, such as the xylophone, set of bells, etc. These instruments could very appropriately be assigned to older pupils, thereby extending the possibilities of the rhythm band.

The ungraded school presents a particularly interesting field for work with the rhythm band. Any project which can be introduced that makes it possible for all grades to participate with equal interest is valuable.

Much has been said about rhythm band work in the graded school. To a great extent it has been considered a project for the primary grades. Experience has proven that there is no age limit as far as interest or advantage of the work is concerned.

The drum, wood block, tambourine, triangle and cymbals are all instruments of the regular band and orchestra. Even the bells are often used. Is there any reason why a boy or girl in the upper grades should not be interested in playing any one of these instruments? They hear them over the radio, and very readily recognize them in the phonograph records.

The purchase of good instruments is advisable as it eliminates the necessity of frequent replacements. The better instruments are also desirable because they are capable of producing a finer quality of tone.

If funds are lacking, sticks may be cut and sand blocks may be made by some of the older children. Drums may be made of cereal boxes, horseshoes may be used as triangles, and ginger ale bottle tops may be fastened in a circular strip for tambourines. Making musical instruments is an activity highly interesting to many pupils.

Instrumentation. The more usual instruments for the rhythm band are listed below. A good balance for a band of thirty members is suggested. For larger or smaller groups the proportion can be modified, or certain instruments may be omitted.

1 Drum
2 Tambourines
4 Jingle Sticks
2 pairs Cymbals
6 Bells (single, nickel-plated with double clapper)
1 Wood Block

Note. Acknowledgment is due Mrs. Gladys Clarke Nelson, Supervisor of Music in the schools of Smithfield and Glocester, Rhode Island, for the material on which this chapter is based. The material and procedure here suggested have been used by Mrs. Nelson with pronounced success in the rural schools under her supervision.

1 pair Castanets
4 pairs heavy Rhythm Sticks
6 pairs light Rhythm Sticks
3 Triangles

It is frequently helpful to group the band by grades, as suggested in the following distribution:

First Grade	Light weight rhythm sticks
Second Grade	Heavy rhythm sticks (some teachers prefer to use the light sticks only)
Third Grade	Bells
Fourth Grade	Triangles

Other instruments to be given to pupils of the upper grades.

Method of Playing

Rhythm sticks. If the sticks are played properly they add a definitely musical tone to the band. They should be held at the ends, firmly but with arms relaxed. There is a tendency to hold the arms rigid and snap the sticks. Strike near the ends, right over left, left over right. Little more than a wrist movement is necessary.

Bells. The bells come with straps attached. The strap is placed around the fingers just above the palm of the hand. Then with hand closed, bell will be on back of hand at third finger joint. Play with short snappy down stroke.

Tambourines. The better tambourines are made with finger holes for one finger or a slit for three fingers. Grasp with right hand, head toward left hand. The tambourine is generally played with a "rap" and "shake," although there are places where the "rap" or "shake" alone is used. To "rap," hold the instrument in right hand, strike the head sharply on the closed left fist. Then swing it back to the right, head up, at the same time giving a quick snap of the right wrist for the "shake," which will make the little metal disks jingle.

Jingle sticks. These supplement the tambourines, and are played in a similar manner. Sticks with the rubber button on the back are preferable, as they are more resonant. Rap the back of the stick on the palm of the hand, and shake without turning it over, as the disks must be on top of the stick while shaking.

Triangles. Suspend triangle on string large enough for one or two fingers on left hand. Hold striker in right hand. For all regular playing strike on edge with decisive stroke which should rebound immediately. The triangle will swing some, but strike on side nearest.

Wood block. There are two types of wood blocks: the Chinese wood block and the tone block. The Chinese wood block is suspended on a string and hung around the neck loosely in order to have full resonance. For practice it may be placed on a table or desk. It is played with two sticks like the drum.

The tone block is shaped like a wooden bell. It is held in the left hand and struck with a stick in the right hand. This is the more practical instrument of the two. The only disadvantage is that the wood splits rather easily.

Drum. The drum should be attached to the strap which has been adjusted to the right length. It may be played with both palms up, sticks resting on middle finger, grasped with forefinger and thumb, or with left palm down and right palm up; never with both palms down.

Do not allow the drum to dominate the other instruments. Allow different boys to play it. Although girls are capable too, older boys, especially in ungraded rooms, usually covet the drum and are little interested in other instruments.

Cymbals. The cymbals, too, may be justifiably given to the older boys. The fingers should be slipped through the strap on the back of the cymbal and the thumb used to grasp the strap firmly on the outside of the fingers. Cymbals should be held with concave faces opposite, and struck by bringing the right hand down and the left hand up. If there are to be several strokes in succession, reverse strokes. For a light stroke or a soft passage strike the lower edge of one cymbal against the upper edge of the other.

Castanets. Use the castanets on holder.

Rhythm band and rhythm play. There is a close relationship between these two activities. Indeed, they may frequently be combined, some pupils playing in the rhythm band while others perform the rhythm play. One activity contributes to the other. It is desirable to precede the introduction of the rhythm band by some experience in rhythmic response to music, such as animal imitations, swaying, running, marching, etc., etc. These activities are suggested in the monthly outlines, and rhythm play is treated in Chapter Eight.

Foundation drills. If it is not possible to secure a complete set of instruments at the outset, rhythm sticks may be used by the whole class in regular rhythm drills. These drills provide a foundation on which the rhythm band may be developed.

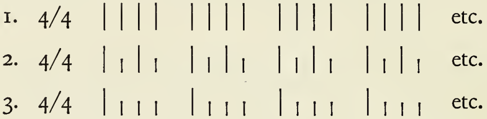
The song, "Marching 'Round the Schoolroom," One-Book Course, p. 2, Victor Record, No. 22992, has a good swing in well-defined rhythm, four counts to the measure.

First drill

1. Using the rhythm sticks, play every count in the measure.
2. After the pupils are able to handle sticks and feel each beat, play every other count in the measure, starting with first beat.
3. Play only the first count of each measure.

If the class has had previous rhythm work, these exercises will prove very simple. If they have not, it will be very good foundation work. When they have become thoroughly familiar with the work through class practice, take groups of two or four up to the phonograph and test for perfection.

Second drill. While the lower grades are using the sticks, upper classes may go to the board and picture the work by making down strokes to strict rhythm.



Or the group of younger pupils may play the rhythm sticks and the older pupils may clap and tap as follows:

1. 4/4 clap clap clap clap etc.
2. 4/4 clap tap clap tap etc.
3. 4/4 clap tap tap tap etc.

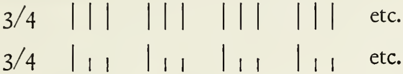
Tap by touching the palm of left hand with the finger tips of right hand.

Other variants of the above may be secured by striking sticks and desks or by clapping hands and tapping desks alternately, etc. Strike lightly, without noise.

Third drill. Take the "Semper Fidelis March," Victor Record, No. 20979, and employ the foregoing simple exercises. "Point Lightly, Partner," One-Book Course, p. 49, Victor Record, No. 22992, or some other suitable piece of music in two- or four-part measure may be used.

Any combination of the various forms of expressing the measure by claps and taps, etc., may be used.

Fourth drill. Three-part measure would be developed in the same way, excepting that there is but one accented beat in the measure. "Winds of Evening," p. 12, Victor Record, No. 22992, may be used.



Further progress. Later, when it is financially practicable, add bells, triangles, and drum, followed by the various other instruments as soon as possible. Introduce the other instruments in the same manner as the rhythm sticks. Discuss the quality, and after trying phrases, decide whether an instrument is more effective played on each beat of the measure, every other beat, every other measure, or only occasionally to develop a climax.

Of course, all the instruments do not play all of the time. The type of musical selection determines the order of dominance of the instruments. A marching song or a phonograph band record requires considerable use of the drum, cymbals, and rhythm sticks; a Spanish dance, the tambourines and castanets; a spring song, bells and triangles. The children readily make these discoveries for themselves and should be encouraged to decide what instruments they consider appropriate for different types of selections. Indeed, it may well be that the development of discriminative attention to tone qualities and to the appropriate instrumentation for various types of music and of contrasting sections within the same selection, will prove to be one of the most valuable outcomes of the rhythm band.

There are many printed scores for rhythm bands on the market. Their place in the work is valuable, but their use requires both knowledge of note values and equal musical ability on the part of all the members of the band. This is seldom practical for the band of the ungraded school. Also in using these scores there is no opportunity for creative work on the part of the pupil.

Creative instrumentation. When the preliminary rhythm work has been thoroughly done the class will be ready to make their own instrumentation. It is well to start this work with a familiar song, preferably a marching or a dancing song.

Illustration, "Point Lightly, Partner," p. 49 of the One-Book Course, Victor Record, No. 22992. Books open in the hands of the children. Following are some of the points to be brought out in the discussion:

1. Type of song
    Light or heavy
    Lilting or martial
2. Instruments which should predominate
3. Divide song into four lines, as in the book
    Which lines have the same music?
    Are the words the same?
    Should the band play them all the same? Why not?
4. Divide song into eight phrases (two measures to a phrase)
5. Children close books: Teacher writes words of song on board in four lines, leaving space between. Mark phrases in each line.

Point lightly, partner, point and gaily slide;
Dancing is such fun, dancing by my side.
Now it's time to whirl you, next it's time to twirl you;
Point lightly, partner, point and gaily slide!

6. Take one line at a time. When the class has decided which instruments shall play the different phrases, designate the instrument by placing a capital letter over the words or merely at the beginning of each phrase. There will be several combinations suggested. Try different ones and let the class decide which one is the most satisfactory.

Proceed with the second line and then go back and play the two lines. Continue with third and fourth lines in the same manner.

There are several songs in the One-Book Course which may be developed in the same way: "The Dancers," p. 54; "Rosa," p. 67; "The Minuet," p. 76; "A Valentine for Mother," p. 43; "The Dairy Maids," p. 73; etc. All the foregoing will be found on Victor Record, No. 22992.

Material for the rhythm band. Many of the songs of the course are admirably adapted for use with the rhythm band. A large number of these songs are recorded. (See Chapter Sixteen.)

The Units of Records listed in Chapter Sixteen include the following instrumental selections particularly suitable for the beginning rhythm band: Victor Records, Nos. 20979, 20448, and 20447. The other instrumental records in these units may be used after the rhythm band has gained some experience. Additional carefully chosen elementary and advanced material will be found in Chapter Sixteen under the list of Supplementary Selections, 3. Selections for Rhythm Band and Rhythm Play.

There are several records with folk dance tunes in strict rhythm which give considerable material for the combined activity of folk dancing and rhythm band work. The band makes a very attractive accompaniment for the dancing, especially out-of-doors. Victor Record, No. 20432, includes

"Kinder Polka," "I See You," and "Danish Dance of Greeting," all very attractive numbers.

The "Soldier March," "Hollaender March," and "March from the Nutcracker Suite," all on Victor Record, No. 22168, are excellent selections for rhythm band work. These may be used for program numbers.

Public programs. The rhythm band is an attractive addition to any program of school work. When possible, uniforms add greatly to the appearance of the band and to the self-confidence of the players. They need not be elaborate or expensive, but if they are of attractive color and well pressed, the effect is very pleasing. An elbow-length cape of crêpe paper or sateen lined with contrasting color, with right front turned back and fastened by a silver- or gold-colored button, makes a pleasing uniform when worn with a beret of either color. At the same time, let it be emphasized that the rhythm band is an educational activity. Some teachers have so stressed display that the true values have become neglected, and the general music program retarded rather than advanced.

Much more is accomplished if the members of the band stand erect at rehearsals than if they remain seated. The players should be grouped together according to the instruments they play. At all times they should be urged to present a military appearance.

The following is a satisfactory plan of arrangement:

Ca.	B.	J.	J.	Cy.	Cy.	D.
T.	B.	J.	J.	R.	R.	W. B.
T.	B.	B.	Ta.	R.	R.	R.
T.	B.	B.	Ta.	R.	R.	R.
			L.			

The foregoing abbreviations stand for the instruments used in the suggested arrangement for the best playing results, as follows:

Ca.	Castanet
B.	Bell
Cy.	Cymbal
R.	Rhythm sticks
D.	Drum
T.	Triangle
Ta.	Tambourine
W. B.	Wood block
J.	Jingle sticks
L.	Leader

Chapter Eight

Rhythm Play

Children instinctively love to play. They fashion play out of all that they see their elders do; they rock the doll to sleep and drive the horse to town; they "play school" and "store keeping"; they "doctor," "nurse," and "preach." The wise teacher utilizes this instinct for play, directing it into channels which contribute to the mental, physical, and spiritual growth of the child.

The present chapter deals with the growth of physical expression from the early games of childhood to the art expressions of various races and peoples of the world. The extent to which the following program can be put into effective operation will depend on local conditions. In some schools, little more may be possible than a Christmas pageant, or the "acting out" of some of the primary songs. In other schools, it may be possible to integrate much of the following outline in assembly periods similar to those described in Chapter Two, The Project Plan. In any event, the teacher, by enriching the field of self-expression for her pupils, will find that she is opening the way to broader æsthetic growth and is changing self-consciousness and diffidence into eager and spontaneous activity.

The games and rhythm play suggested are closely related to three important phases of the child's school life:

1. Physical education, because these games involve the graceful coördination of all the muscles.

2. Social studies, because the games present the folk activities of people in many parts of the world.

3. Music appreciation, because the games provide a rich background of rhythmic experience for both the singing and the listening lessons. (See also Chapter Seven, The Rhythm Band.)

The proposed activities may be described as rhythm play, dramatization, free expression, games, folk dances, peoples' dances, and pageants. These classifications are sometimes distinguished as free expression and controlled (or directed) expression. Wherever practicable, the children themselves should determine the nature of their rhythmic activities in response to music as a part of their creative experience.

1. **Rhythm play.** The swing of the music prompts the children to impersonate characters about whom the song-story tells, and to express themselves accordingly. See Monthly Outlines for the Lower Grades under "Marching 'Round the Schoolroom," "The Rocking Horse," "Ride a Cock Horse," "Playing Ball," "Winds of Evening," "Marching Song," etc.

2. **Dramatization.** This activity is closely allied to free expression. The children imagine themselves in a given situation and act accordingly. "On the Way to School," for example, suggests its own story which the children will be happy to dramatize. See Chapter Twelve, Monthly Outlines for the Lower Grades, under "On the Way to School," "Papoose," "Wanagi-Wacipi Olowan," "Ride a Cock Horse," etc., etc.

3. **Free expression.** This term implies that the children evolve for themselves the activities suggested by the words and music of their songs. This may involve character impersonation or merely graceful rhythmic movements through stepping, use of the hands, swaying, etc., etc. "Brownies" will

readily appeal to the children's imagination. The pictures associated with "Yo San" and "The Queen of Arabia" may help to suggest activities. "The Dressed-Up Town" and "A Sea Song from the Shore" conclude with lilting postludes which should stimulate the children to action. Recorded instrumental selections offer almost limitless suggestions for a great variety of responses. Free expression is essentially a *creative* experience.

4. **Games.** All children know, or should know, the fine old traditional games, such as "Can You Show Me How the Farmer?," "The Mulberry Bush," etc. These are part of their cultural heritage, just as are the beautiful folk stories and rhymes. (See Monthly Outlines.)

5. **Folk dances.** This is merely another name for folk games, though sometimes the so-called "folk dances" are a bit more formal or conventionalized. Primarily they tell the story of folk activities and occupations of our forefathers in this and other lands. As such, we may see in "Yankee Doodle" and "Pop! Goes the Weasel!" a vivid picture of the lighter and happier moments of our ancestors of colonial and frontier times. All peoples of the world cherish their folk dances and games, which transmit the authentic story of their lives and social conditions to future generations.

6. **Peoples' dances.** The art music of today, especially the various instrumental forms, harks back directly to the peoples' dances of an earlier day. The lovely waltzes of Chopin and Brahms as well as those of Strauss, are descendants from earlier dances of the country folk. The scherzos of Beethoven's symphonies are directly derived from the minuets of Haydn and Mozart, which trace their ancestry to the courtly days of Europe of the seventeenth century. And so, too, have the polkas, schottisches, gavottes, etc., provided composers with many of the fundamental rhythms of their art works. To

dance these typical expressions of our grandparents is one of the most direct means for entering into the spirit of the masterpieces of musical literature.

7. **Pageants.** Whenever the children themselves can organize and develop a pageant celebrating some important occasion, such as Christmas, Thanksgiving, Washington's Birthday, etc., etc., they will discover, better than in any other way, the true significance of the event. Songs and action help to make the story live. The Music Hour offers many songs appropriate for these and other pageants. See the Classified Indexes and read also Chapter Two, The Project Plan, for further helpful and stimulating suggestions.

As a rule, one group of children should sing while another group participate in the rhythm play. Good tone quality should never be sacrificed for rhythmic expression. The phonograph and piano, too, may provide music for the activities suggested in this chapter. It is most important that the children should *feel the rhythm* and keep with the music. They should be encouraged to carry these games and plays to the playground and to their homes.

The teacher should encourage the pupils to respond with big, free, swinging movements. This is important in all rhythmic activities, such as swaying, etc., and as far as practicable should also be the rule in playing the instruments of the rhythm band. So puny an action as tapping with one finger does not necessarily imply that the children are responding to a sense of rhythm.

The following descriptions of some of the rhythmic games suggested in the Monthly Outlines will help in conducting these activities. See also in Chapters Twelve and Thirteen the Monthly Outlines; and Chapter Sixteen, Correlating Recorded Selections.

DESCRIPTION OF DANCES IN THE ONE-BOOK COURSE

Marching. Songs for this activity: One-Book Course, "Marching 'Round the Schoolroom," p. 2; "Marching Song," p. 84. Victor Record, No. 20979. While marching, the pupils should play at impersonating the people who are marching, and should enter heartily into the spirit of the game. The marching should never become perfunctory, but should always be brisk and rhythmic.

Waltz-Run. Song for this activity: "Choose Your Partner," One-Book Course, p. 36. Victor Record, No. 22992.

Object:

1. To teach waltz-run, with feeling for accent in ¾ measure.
2. To teach curtsy and bow.

Procedure:

Children standing in two lines facing each other about 4 feet apart. Partners opposite each other.

Music		*Activity*
Choose your partner and join the dance As	1–*A*	4 waltz balance steps in place (right, left, right, left).
fast as you can take her,	2–*B*	Waltz-run 6 steps forward, toward partner and curtsy or bow.
Down through the center and back again	3–*A′*	With inner hands joined, all turn and skip 4 steps toward back of room.
Turn her and swing her, and give her then	4–*A′*	Turn to face in opposite direction; change hands and skip 4 steps forward.

Music		*Activity*
The best bow you can make her!	5–*B*	Waltz run 6 steps backward away from partner and curtsy or bow.

Polka Step. Song for this activity: "A Valentine for Mother," One-Book Course, p. 43. Victor Record, No. 22992.

Object:

To teach polka step { Two-step slide
Skip, run, run
Hop, step, step together, step

Procedure:

Single circle, hands joined.

Music		*Activity*
I want to send my sweetheart dear A little valentine,	1–*A*	8 Polka steps forward in line of direction.
All made of hearts and arrows bright On lacy paper fine.	2–*A*	8 Polka steps forward in opposite direction.

Additional music for this activity: "Partner, Come," One-Book Course, p. 98. Victor Record, No. 22993; and "Country Dance," Beethoven. Victor Record, No. 20451.

Point-Step. Song for this activity: "Point Lightly, Partner," One-Book Course, p. 49. Victor Record, No. 22992.

Object:

1. To teach point-step
2. To teach slide.

Procedure:

Children stand in double circle formation, facing each other. Both hands are joined across when sliding, and are at waist or skirts when pointing. The directions are for the child standing on the left or on the inside of the circle—they are reversed for partner, so that toes touch when pointing.

Music	*Activity*
Point lightly, partner,	1–*A* Point left foot forward; replace. Point right foor forward; replace.
point and gaily slide;	2–*B* 3 slides sideward, left.
Dancing is such fun,	3–*A* Point right foot forward; replace. Point left foot forward; replace.
dancing by my side.	4–*B* 3 slides sideward right.
Now it's time to whirl you,	5–C 4 slides sideward left.
next it's time to twirl you;	6–*D* 4 slides sideward right.
Point lightly, partner,	7–*A* Repeat 1–*A*.
point and gaily slide.	8–*B* Repeat 2–*B*.

Step-Swing. Song for this activity: "The Dancers," One-Book Course, p. 54. Victor Record, No. 22992.

Object:

1. To teach step-swing. (Step on one foot and with a hop, swing or "kick" the other foot forward.)
2. To give a feeling for the accent in ¾ measure.

Procedure:

Children standing in the aisles or in a single circle around the room.

Music	*Activity*
As the tulips are tossing their delicate heads	1–*A* Step-swing right foot, left foot. Run forward, 3 short steps (right, left, right) and lightly stamp left foot to right foot.

Music		*Activity*
Dressed in their yellows and purples and reds,	2–*B*	Repeat 1–*A*.
So we greet one another with bow and gay glance		Repeat 1–*A*.
When we arrive at the end of the dance.		Repeat 2–*B*.

Hop-Waltz. Song for this activity: "Rosa," One-Book Course, p. 67. Victor Record, No. 22992.

Object:

1. To teach hop-waltz.
2. To teach step-swing.

Procedure:

Double circle around the room, partners inside hands joined.

Music		*Activity*
Rosa, let us be dancing, be dancing, be dancing; Rosa, let us be dancing, be dancing, dear!	1–*A*	Hop-waltz forward 8 counts. (Step on one foot and hop, raising the other foot behind.)
Rosa tossed her flow'ry hat, Is there any gold as bright and fair as golden hair?	2–*B*	Step-swing 4 counts. (Step on one foot and brush the other foot forward clicking the wooden heel on the floor.) Bow to partner. (Bend forward, arms raised at side to shoulder level. Raise trunk and sink arms to side, knees stiff.)
Rosa, let us be dancing, be dancing, be dancing; Rosa, let us be dancing, be dancing, dear!	3–*A*	Hop-waltz forward 8 counts as before.

Minuet. (a) *Elementary Minuet.* Song for this activity: "The Minuet," One-Book Course, p. 76. Victor Record, No. 22992.

Object:

1. To teach minuet step and point.
2. To teach curtsy.

Procedure:

Partners side by side, inner hands joined.

Music	*Activity*
Little maids, little men,	1–*A* Step outside foot and point inside foot forward. Repeat opposite foot.
Quaint and winsome;	2–*B* Step and curtsy facing partner.
Powdered hair and laces, Courtly airs and graces,	3–*C* With right hands joined and starting outside foot, walk 3 steps around partner and point inner foot.
Each a partner faces, All take their places;	4–*C′* Repeat 3–*C* starting inner foot and finish in starting position.
Music soft, violin, Flute and spinet; Slow and measured paces, Bright and smiling faces; Dance the minuet!	5–8–(*A–B–C–C′*) Repeat all.

(b) *More Advanced Minuet.*[1] Songs for this activity: "Don Juan Minuet," One-Book Course, p. 120. (See also Victor Record, No. 1136.) Other songs for the Advanced Minuet are

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[1] For Minuet see *Group Dances,* Vol. IV, by Mary Wood Hinman, published by A. S. Barnes and Company, New York.

"An Old Minuet," One-Book Course, p. 94; "The Minuet," p. 76. Victor Record, No. 22992.

Definition: "A minuet is like a French garden, cool, modest and restrained, and away from the restlessness of today."—1760.

(1) Object: To present minuet steps and bows in a simple form.

Formation: To be danced in couples with inside hands joined.

Music ("Don Juan Minuet")	*Minuet Step*
When dames wore hoops and	Couples walk forward using three well-balanced steps, beginning with foot away from partner. Lean slightly toward active foot.
powdered (beat 1, measure 2)	Point toe to side, toward partner.
hair, (beat 2, measure 2)	Draw pointing toe back to supporting heel.
(beat 3, measure 2)	Rest. Leave pointing toe at other heel.
And very strict was etiquette,	Repeat and continue to move forward.
	Couples start with inside foot.
	Bow for girls in six counts
When (beat 1, measure 1)	Face partner and drop hands. Step to right, with right foot. Rise lightly on right toe.
dames wore (beat 2, measure 1)	Lift left knee and place it under right knee. Bend right knee and sink. Almost sit cross-legged on floor. Keep

Music (“Don Juan Minuet”)	*Minuet Step*
	balance and do not touch floor with hands, but extend hands lightly to side.
hoops and (beat 3, measure 1)	Look up at partner.
powdered hair, (measure 2)	Rise slowly, placing weight on right foot, hands extended.
	Bow for girls in three counts
When (beat 1, measure 1)	Face partner. Drop hands. Step to right with right foot.
dames wore (beat 2, measure 1)	Place left knee behind right knee and sink.
hoops and (beat 3, measure 1)	Rise with hands extended.
	Bow for boys in six counts
When (beat 1, measure 1)	Face partner and drop hands. Step with left foot to left.
dames wore (beat 2, measure 1)	Swing right hand toward heart. Bring right foot to left.
hoops and (beat 3, measure 1)	Stand with heels together.
powdered (beat 1, measure 2)	Swing right hand out from heart.
hair, (beats 2 and 3, measure 2)	Drop head gently forward from shoulders.
	Note. If boy is in costume, reverse the motion and sweep the plumed hat in toward heart.
	Bow for boys in three counts
When (beat 1, measure 1)	Face partner and drop hands. Step to left, right hand to heart.
dames wore (beat 2, measure 1)	Bring right foot to left.

Music ("Don Juan Minuet")	*Minuet Step*
hoops and (beat 3, measure 1)	Swing right hand out from heart.

(2) Object: To present simple minuet suitable for festivals, etc.

Formation: Partners stand in groups of four couples in a square. See Formation, p. 146. Leave space of six or eight feet in center of each square. Couple join inside hands. Outside hands extended. Lean slightly toward active foot.

Figure 1: Cross Over

Music	*Activity*
	Simultaneously Head Couples cross over and Side Couples circle on spot, thus:
	Head Couples
When dames wore hoops and powdered hair, And very strict was etiquette,	Head Couples join inside hands. Take two minuet steps toward center. For description of minuet step see first two measures under Object (1).
When men were brave and ladies fair, They danced the minuet.	Drop partner's hand. Contraries (opposites) join right hands. With three minuet steps move in small circle around and toward contrary's place. Bow to contrary in contrary's place.
Slippers high heeled with pointed toe, Trod stately measures to and fro.	Continue moving in circle. Pass own place and bow to contrary in contrary's place. Couples have turned once and one half.

Music	*Activity*
Quite demure, sedate, and bowing low They danced the minuet.	Drop contrary's hand. Take partner's hand and move forward into contrary's place with two minuet steps.
	Side Couples
	Simultaneously Side Couples join right hands and turn in small circle on spot. Begin with foot away from partner, thus: Move in circle with three minuet steps, measures 1 to 6.
	Bow. See description under Object (1), measures 7 and 8.
	Join left hands and turn in small circle to places, measures 9 to 14.
	Bow, measures 15 and 16.
	The figure is repeated by the Head Couples making circles on place while the Side Couples cross over. Repeat above and all return to own places.
	Note. Head Couples advance and cross over while Side Couples turn in circle on place as given above. This double action takes place simultaneously during measures 1 to 16.

Figure 2: Visiting Corners

Formation: Same as for Figure 1.

Music	*Activity*
When dames wore hoops and powdered hair, And very strict was etiquette,	All move toward center with two minuet steps. See Object (1).
When men were brave and ladies fair, They danced the minuet.	At center drop partner's hand. Boy turn to girl now standing at his left. Both turn from center. Join inside hands, boy's right to girl's left. Boy lead new partner out to corner of square.
	Use one minuet step and bow.
Slippers high heeled with pointed toe,	At corner new couples join left hands and swing forward onto left foot. Bow by girl placing right knee behind left knee. Boy bring right foot to left.
Trod stately measures to and fro.	Join right hands and swing forward onto right. Bow to right.
Quite demure, sedate, and bowing low They	Join left hands. Swing forward onto left. Bow.
danced the	Take one minuet step turning in half circle into opposite's place. Right hands joined.
minuet.	Bow.
	Both are now facing center, boy with girl at his right.
When dames wore hoops and powdered hair, And very strict was etiquette.	Couples return to center with two minuet steps, etc.

Music	*Activity*
	Note. Girl returns to her place after dancing with each boy. Boy progresses around the square dancing with each girl.
	The above step is repeated four times.
	On reaching his original partner the boy leads her out to her corner where they dance the balance step as usual. But they do not use measure 15 for a circle; instead, they take three steps to regain their position in the square and bow to partners in original place ready for Figure 3.

Figure 3: Grand Right and Left. See Figure 2, p. 147.

Formation: Partners face and join right hands. All begin with foot away from partner. Use minuet step throughout, thus:

Music	*Activity*
Over his lady's outstretched hand, etc.	Face partner and offer right hand. Progress with minuet step and pass partner right shoulder to right shoulder. Offer left hand to next person and pass him by the left,[1] etc. Boys always move counter sun-wise. Girls always move sun-wise. When half around circle partners will meet and bow. Continue

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[1] When toe is pointing in minuet step, retain hand of last person passed, and look back at him.

Music	*Activity*
	Grand Right and Left until the circle is completed.
	At own place partners meet and bow. To close dance first couple lead off around the room followed by the other couples of the square.

Schottische Step. Song for this activity: "Over the Heather," One-Book Course, p. 92. Victor Record, No. 22993.

Object: To teach the schottische (or barn dance)

Definition of schottische step or barn dance using four measures:

Measure One: Run, run, run, hop.
Measure Two: Run, run, run, hop.
Measure Three: Step, hop, step, hop.
Measure Four: Step, hop, step, hop.

Music	*Activity*
Dancing together,	Run forward three steps, thus: R. L. R. On fourth beat "er" swing left foot forward and hop on right.
Over the heather,	Repeat above, thus: run forward three steps beginning left foot and hop on left on "er."
While the	Step on right foot and swing left foot slightly forward about four inches from floor on "While." Hop on supporting right foot on "the."
day is	Repeat above thus: Step on left foot on "day." Hop on left on "is."

Music	*Activity*
fine and	Repeat. Step on right on "fine." Hop on right on "and."
fair;	Repeat. Step and hop on left on "fair."
	This activity continues throughout the song. The children may dance in couples or alone.

Military Schottische.[1] Song for this activity: "Dancing School," One-Book Course, p. 158. Victor Record, No. 22993.

Formation: To be danced in couples.

(*a*) Open Position for Schottische Step

Both dancers face forward. Boy stand with girl at his right. Boy place left hand on left hip, slightly above his waist. Boy offer right hand, palm up, to girl who places her left palm down in the boy's upturned hand. Girl place right hand on skirt or hip. Dance in open position during measures 1 and 2, and 5 and 6.

(*b*) Waltz Position for Hop Waltz

Face partner. Boy extend left hand toward left, palm up. Boy place right arm at girl's back, slightly above her waist. Girl place right hand with palm down in boy's upturned left hand. Girl place left fingers very lightly and with elbows bent on boy's right shoulder. Dance in waltz position during measures 3 and 4, and 7 and 8.

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[1] See "Over the Heather," p. 137.

Music	*Activity*
Right foot, left foot,	Open position. See above.
	Beginning with the foot away from partner both boy and girl run forward three steps and then hop on the fourth beat, thus: Boy L. R. L. then hop on left. Girl R. L. R. then hop on right.
Balance to and fro,	Continue to run forward three steps as follows: Boy R. L. R. hop on right. Girl L. R. L. hop on left.
In and out	Waltz position. Face partner. See above. Boy step on left foot. Girl on right on "In."
	Boy hop on left foot. Girl hop on right on "out."
and up and down	Boy step on right foot. Girl step on left on "up."
	Boy hop on right foot. Girl hop on left on "down."
And round about	Boy step and hop on left foot. Girl step and hop on right.
we go;	Boy step and hop on right foot. Girl step and hop on left.
	Drop extended hands, boy's left and girl's right.
	Take open position as given above.
Whirling, twirling Round and round and round, With the finest partner That can anywhere be found!	Face forward and repeat steps as given for measures 1 to 4 during measures 5 to 8.
	Repeat as many times as desired.

Polka. Song for this activity: "Partner, Come," One-Book Course, p. 98. Victor Record, No. 22993. Also: "The Dressed-Up Town," One-Book Course, p. 33. Victor Record, No. 22620, and "A Valentine for Mother," One-Book Course, p. 43. Victor Record, No. 22992. Instrumental music for this activity, "Country Dance," Beethoven. Victor Record, No. 20451.

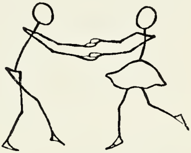
(1) Object: To teach the polka step; slide, together, slide, hop: three changes of weight.

Music	*Activity*
Partner,	Slide right foot forward and slightly to the right.
come and	Bring left foot up to right and take weight on it.
dance with	Slide right foot again forward. Keep weight on right.
me,	Hop on right. Simultaneously bring left foot forward ankle high.
Gaily	Slide left foot forward.
stepping,	Bring up right foot and take weight on it.
light and	Slide left foot forward. Keep weight on it.
free;	Hop on left. Bring right foot forward ankle high, etc., etc.
	Note. When this step is learned the children may dance it freely either in couples or alone.

(2) Object: To learn Glide Polka.

First half of song.

Children stand in couples, both hands joined. Boys start with left foot, girls with right. Boys polka forward while girls polka backward. Repeat by boys continuing to move forward. Boys start with right foot, girls with left. (See picture.)



Second half of song.

Boys polka backward and girls forward.

(3) Object: To teach Glide Polka for use on special programs.

Formation: Children stand in double circle with inside hands joined, boys on inside of circle with girls on their right. Circle move counter sun-wise. At close of dance girls move up to new partners.

Music	*Activity*
Partner, come and dance with me,	Polka in couples with inside hands joined.
Gaily stepping, light and free;	Move forward two polka steps in open position.
First a bow;	Partners face. Drop hands. Boys take one step to left. Bring heels together. Girls stand still.
Boys know how;	Boys bow to partner.
All the girls can	Boys stand still. Girls take one step to right.
curtsy now.	Girls place left toe behind right heel and bend knees.

Repeat music and dance as given above.

Music	*Activity*
Now in time we	Boys offer both hands to partner. (See picture.)
tap, tap, tap!	Boys swing left foot forward and tap floor with toe three times. Girls swing right foot backward and tap floor with toe, three times.
Now in time we	Stand in place, facing partner.
clap, clap, clap!	Clap partner's hands, three times.
First a bow;	Boys step to left. Girls stand still.
Boys know how;	Boys bow.
All the girls can	Girls step to right. Boys stand still.
curtsy now.	Girls curtsy.

Repeat music and the dance as given for second half.

Repeat whole dance as many times as desired.

Square Dances. (1) "Pop! Goes the Weasel," One-Book Course, p. 126. Victor Record, No. 20447.

Object: To learn folk dance called, "Pop! Goes the Weasel!"[1]

Formation: Stand in two lines (Virginia Reel position) as shown in Figure 1, girls in one line, boys in the other. Lines stand about six feet apart. Be sure the girls' line stands at the right of the boys' line when the lines face the top of the room. Three couples in a set as shown in Figure 2.

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[1] For other folk dances appropriate for intermediate grades see *Ring Dances,* Vol. III, by Mary Wood Hinman, published by A. S. Barnes and Company, New York.

Music	*Activity*
All around the chicken coop The	Couple One turn away from center. Boy turn to left. Girl turn to right. Face bottom of room.[1] Figure 2. Both skip down outside of own line four skips.

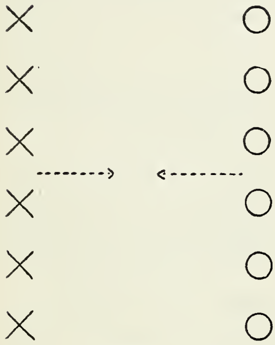

Figure 1

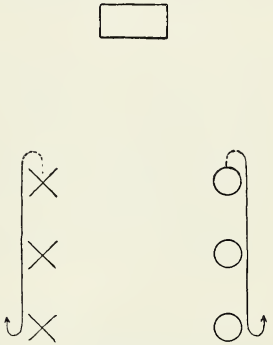

Figure 2

Music	*Activity*
monkey chased the weasel,	Turn away from line, boy turn right, girl left. Return to place with four skips. Figure 3.

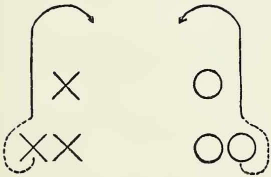

Figure 3

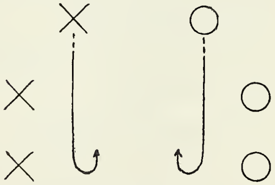

Figure 4

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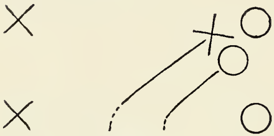
[1] Symbols: L., left foot; R., right foot; X., boy; O., girl; ☐, top of room or where teacher stands.

Music	*Activity*
That's the way the money goes;	Turn toward partner and face bottom of room. Skip down between lines four skips. Figure 4.
Pop! goes the weasel!	Face partner. Join inside hand. Skip toward top of room with four skips. Finish facing girl of Couple Two. Figure 5.
 Figure 5	Couple One retain joined hands and offer free hands to girl of Couple Two. This forms a circle of three.
	Note. It is important to impress on the active couple that they must stop *between* the next couple, one of whom they are to swing.
	Keep inside hands joined.
I've no time to wait or sigh, No time to wheedle, Only time to say goodby.	Skip in circle of three turning sun-wise.
Pop! goes the weasel!	"Pop" girl of Couple Two into her place by passing her under the arch formed by the joined hands of Couple One.
I've no time to wait or sigh, No time to wheedle, etc.	Couple One now turn to boy of Couple Two and all skip around in circle of three.
Pop! goes the weasel!	"Pop" him into his place.
I've no time to wait or sigh, etc.	Repeat with girl of Couple Three.
I've no time to wait or sigh, etc.	Repeat with boy of Couple Three.

Music	*Activity*
	Couple One fall in at bottom of own line and the dance is continued by Couple Two becoming leaders, etc., etc.

Music Note. Play measures 1 to 8 once, followed by measures 9 to 16 played four times. Repeat this order three times in all.

Variations:

Leaders may take eight skips instead of four skips down outside the lines and eight skips to return. Eight skips down between the lines and four skips into place before the girl of Couple Two, thus using measures 1 to 16.

Leaders and the girl of Couple Two take 12 skips while turning in a circle and "pop" on measures 7 and 8.

Leaders and boy of Couple Two turn in circle during measures 9 to 16.

Play music through three times in all.

(2) "Yankee Doodle,"[1] One-Book Course, p. 202. Victor Record, No. 24272.

Object: To learn simple square dance figures.

Formation: Stand in position for square dance. Four couples face in a square, boy with girl at his right. All couples face the center of the square.

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[1] See *Couple Dances,* Vol. II; or *Group Dances,* Vol. IV, by Mary Wood Hinman, published by A. S. Barnes and Company, New York.

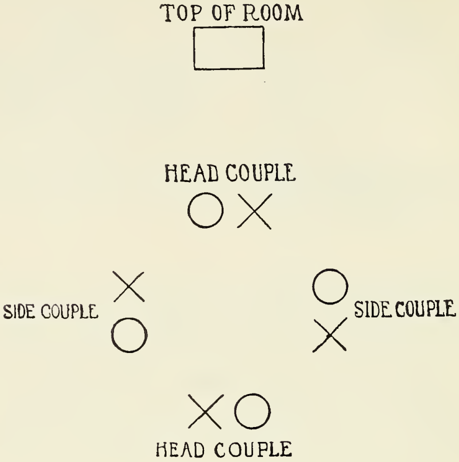

Figure 1.

Music	*Activity*
Father and I went down to camp, Along with Captain Goodwin, And	Four couples join hands in a circle and skip four skips forward toward center and four skips backward. Do not drop hands.
there we saw the men and boys As thick as hasty puddin'.	With hands still joined, circle eight slips sun-wise around into opposite place.
Yankee Doodle keep it up,	Drop hands. Girls of Head Couples skip forward toward each other, offer right hand and pass by right shoulder. They continue forward and fall into place beside the opposite boy, who becomes the

Music	*Activity*
	new partner. Do not take hands or turn with the new partner, but fall at once into place at the right side. Use four skips to cross.
Yankee Doodle dandy,	Girls of Side Couples cross over.
Mind the music and the step,	Boys of Head Couples cross over taking place beside their original partners.
And with the girls be handy.	Boys of Side Couples cross over.
	Note. Dancers are now in original places and standing beside own partners.

Figure 2.

Music	*Activity*
Father and I went down to camp, Along with Captain Goodwin, And	Four girls forward and join hands. Skip sun-wise around inside ring making a complete circle and fall into original place beside partner. Use two skips diagonally to left to form inner ring and six skips to circle to place, eight skips in all.
there we saw the men and boys As thick as hasty puddin'.	Four boys forward, form inside ring and circle around to place, eight skips.
Yankee Doodle keep it up, Yankee Doodle dandy, Mind the music and the step, And with the girls be handy.	Grand Right and Left to place, thus: Face partner and offer right hand as though shaking hands. Pass with right shoulder to right shoulder.

Music	*Activity*
	Offer left hand to next person and pass by the left shoulder. So on around the circle. Continue this figure until the couples are in their original places and facing their original partners. Use sixteen skip steps.
	In making a complete Grand Right and Left partners pass once at the opposite side of the circle. Boys always move counter sun-wise. Girls move sun-wise in the circle.
	Note. To teach this figure have pupils *walk* around circle offering right hand and then left; no music. When this movement is learned play music very slowly. When this is accomplished without mistake have the group skip with music up to tempo.

Waltz. Song for this activity: "Which Is the Way to Somewhere Town?" One-Book Course, p. 132. Victor Record, No. 36032. Instrumental music for this activity, "The Blue Danube Waltz," Victor Record, No. 6584, and "Tales from the Vienna Woods," Victor Record, No. 6584.

Object: To teach waltz rhythm in waltz position.

Formation: Stand in waltz position thus:

Partners face. Boy place right hand firmly at girl's back, slightly above her waist. Girl place left hand very lightly on boy's right shoulder, elbow bent. Boy extend left hand toward left with palm up. Bend left elbow slightly. Girl place fingers of right hand in boy's upturned left hand. Couples stand close together but not touching. Be sure shoulders of the girl and boy are parallel.

Figure 1.

Music	*Activity*
Measures 1 and 2 (six counts)	Boy move forward four steps and hold two counts. Start with left foot, thus: L. R. L. R. hold. Girl move backward four steps and hold two counts. Start with right foot, thus: R. L. R. L. hold.
Measure 3	Boy swing left foot forward. Touch pointed toe to floor and hold. Girl swing right foot backward. Touch pointed toe to floor and hold.
Measure 4	Boy swing left foot backward. Touch pointed toe to floor and hold. Girl swing right foot forward. Touch floor with pointed toe and hold.
Measures 5 to 8	Repeat step as given for measures 1 to 4.

Figure 2.

Music	*Activity*
Measures 9 to 16	Boy move eight steps forward, one step to a measure.

Music	*Activity*
	Girl move eight steps backward, one step to a measure.
Measures 17 to 24	Repeat Figure 1.
Measures 25 to 32	Repeat Figure 2.

Gavotte. Song for this activity: "Amaryllis," One-Book Course, p. 168. Victor Record, No. 24272. See also Victor Records, Nos. 1136 and 20451.

History: The gavotte is a French dance and takes its name from Gap in Dauphine. The inhabitants of Gap are called Gavots. It was introduced into court circles in the sixteenth century and into the life of Paris in 1600 where it was remodeled to fit the taste and fashion of that period. The original steps as given in "Orchesography," by Thoinot Arbeau, seem inappropriate for today, and the customs and figures unsuited to our time. In describing one figure Arbeau directs the dancer "not to lift his lady into the air, but to kiss her while they perform sundry small leapings."

The dancers stand in two lines or in a circle. The circle moves around sun-wise and forward and back. One couple then step forward into the center of the ring and dance any step they may select suitable to the rhythm and the mood of this dignified but merry dance. After the couple have completed their solo, they may each select a partner from the surrounding circle and the dance is repeated by these four dancing in the center of the ring, etc.

In the last part of the nineteenth century the dance lost its merry characteristics and became stiff and affected like the minuet.

Note. It was usual at one period for the girl to offer the new partner a posy or small paper favor in place of the kiss which was exchanged in earlier times.

Here We Go 'Round the Mulberry Bush (Singing Game). Song for this activity: "The Mulberry Bush," One-Book Course, p. 200.

The players form a circle. While singing the first stanza the circle moves slowly to the right, the children stepping in time to the music. In all stanzas, at the words, "So early in the morning," the players spin around rapidly, each in his own place. The stanzas are all done in pantomime, the action being indicated by the lines.

The first stanza of the song may be repeated after each of the other stanzas.

London Bridge Is Falling Down (Singing Game). Song for this activity: "London Bridge," One-Book Course, p. 200.

Choose two of the tallest players to represent the bridge. These face each other, clasping hands high over their heads to form an arch. The remaining children form a line, one behind the other, each player holding to the dress or with hands on the hips of the one in front. While singing, the line passes under the arch. At the words, "My fair ladye!" the two keepers of the bridge let their arms fall, catching whichever player happens to be passing under.

The keepers privately agree which is to represent gold and which silver. The child caught is questioned in a whisper, "Do you choose gold or silver?" After making the decision, the child stands behind the keeper he has chosen, and when all the children have been caught the game ends in a tug of war between the two sides.

CHAPTER NINE

Scheduling the Music Period

Rural teachers are often at a loss to schedule time for all the subjects of the course of study. Frequently some subjects suffer because of difficulties in working out an effective schedule. Sometimes well-organized supervision helps the teacher to meet these difficulties. Where there is no direct supervision, a well-planned program will give the teacher something definite as a guide.

In any well-devised program, music should have its place at a regular time. The teacher should know what she is aiming to accomplish, and growth should be perceptible.

Where a school is following a prescribed subject matter curriculum with a time allotment for each subject, music should have its allotted time the same as other school subjects. Miss Florence Hale[1] has repeatedly said, "Except reading and English, music is the most important subject in the curriculum."

In many state and county courses of study throughout the country, the required time for music is seventy-five minutes a week in all grades. The budgeting of this time may take several forms, depending upon local conditions as to the needs of the children and the general school program. The teacher must decide on the plan best adapted to her school, and then follow the plan systematically.

Five fifteen-minute periods each week.

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[1] Miss Florence Hale, vice-president of the National Education Association; editor-in-chief of "The Grade Teacher"; formerly state director of rural education for Maine; president N.E.A., 1931-1932.

Three twenty-minute periods and one fifteen-minute period.

Three twenty-five-minute periods.

Two thirty-minute periods and one fifteen-minute period.

The morning is preferable for music lessons. *Under no circumstances should music be scheduled the last period in the afternoon.*

Primary pupils should have music every day.

In one-teacher schools a longer period than fifteen minutes is recommended, with part of the time devoted to the primary grades (I-III) and part to the upper grades (IV-VIII).

The following type plans are suggested for one-teacher schools:

Plan 1. Four twenty-minute periods and one fifteen-minute period per week. Lower grades, four ten-minute periods devoted to study of new songs, familiar songs sung by class and individuals, "monotone" drills, etc. Upper grades studying or coöperating in the music lesson. For the upper grades, four ten-minute periods devoted to the outlined music studies. Younger children doing board work or seat work. For the whole school, one fifteen-minute period devoted to singing by all pupils, or an appreciation lesson in listening to recorded selections or to the radio. The groups may sing for one another or for a general assembly. Most teachers prefer this plan.

Plan 2. A fifteen-minute period each day. All the pupils have music at the same time as a single class. Books for all except Grade I (sometimes Grade II). These younger children may sit with older pupils, following the place in the book, joining in the rote songs and the other songs when they know them, and learning from their general observation.

Plan 3. A twenty-minute period three days a week and one fifteen-minute period. In the forenoon, ten-minute song singing for all; occasionally concentrating on lower grades and at other times on upper grades, or song study by the entire group. In the afternoon (after the primary group has been dismissed), ten minutes for music study in upper grades. The one fifteen-minute period may be used for general assembly or for a lesson in music appreciation.

Plan 4. Two thirty-minute periods per week, and one fifteen-minute period. The fifteen-minute period should be given to assembly or music appreciation with phonograph or radio. The longer periods begin with music for the entire school, and after ten or fifteen minutes of such general singing, the younger pupils may be assigned board or seat work while the older pupils continue with more advanced instruction.

Plans 1 and 3 are more generally used than are the other two plans. Under these plans the music period comes regularly and moves easily.

Under any of the foregoing plans, the music period should contribute to an integrated program. While actual instruction in music should be given in the period scheduled for that purpose, the teacher should freely use the songs thus learned wherever they may contribute to other subjects or activities. (See "Correlations" in Chapter Six.)

While the music period should be flexible both in material and presentation, it should never become haphazard. There should always be a well-defined purpose which is in accord with a clearly conceived outline. But such a lesson plan should never become mechanically set in a rigidity which will kill the spirit of the music.

Very little provision is to be found in the usual daily programs of one-teacher schools for a music period. This is probably due to the fact that, in the past, teachers have not had sufficient assistance to make it possible for them to teach music. Without music supervisors or music books planned for their needs, most teachers have felt the inclusion of music in the one-teacher course of study to be an impossibility.

This book is planned to make such teaching possible, and the inclusion of a regular period for music in the daily program is thus justified. To find time for it may seem difficult, and for that reason, sample programs are given here and in the appendix to show how the difficulty has been met in several type situations.

There are several ways of economizing time in the crowded daily program of the country school. One of the most familiar is known as "combination and alternation," i.e., combining two grades into one class and teaching the courses outlined for the two grades in alternate years. By this means, the eight grades of the school are reduced to four or five groups. The programs from Wisconsin and Montana are illustrations of this type. (See appendix.) In some situations it has been found feasible to reduce the number of groups to three, as illustrated in the programs furnished by Dr. Dunn and Miss Everett. (See pp. 158 and 160.)

Another aid to program making is "blocking." This is shown in the Montana State program, in that from Warren County, New Jersey, and in the Visalia, California, program. (See page 159.) A block of time, an hour or more in length, is assigned to several subjects within which correlations or occasional combination of subjects or of classes is possible, or to a single subject upon which all classes in the school work at the same time, some under the teacher's supervision and others independently. Illustrations of this organization are the Reading period for all grades, from 9:10 to 10:30 in the Warren County program, the periods assigned to Geography, Reading, and Literature in the California program, and the general sequence of classes in the Montana program, as explained in its introductory statement. This arrangement has proved valuable in making the program more flexible.

Still another very valuable plan is the use of individual drills and exercises in certain subjects, as illustrated in the period from 10:50 to 11:45 in the Warren County program. At this time every child is working at his seat or at the blackboard on practice work in arithmetic, spelling, or other drill material, but every child may have a different piece of work, according to his individual need. The teacher supervises and directs the whole, walking from seat to seat, stopping to give help to a child who is unable to proceed unaided, calling two or three together at the blackboard for some help which they all need, checking the correctness of work, indicating further exercises to be undertaken, and in other ways directing the pupils' activities. This plan overcomes the tremendous waste of time so often seen in country schools of calling up one class in arithmetic after another, and spending the time in sending each to the board to work arithmetic examples, while the teacher waits till all have finished before setting to work those who, quicker than the rest, have finished early. Thus much of the time unprofitably assigned to the drill subjects can be saved, and the subjects actually be better taught than by the older wasteful plan.

A similar procedure is used in the modern teaching of reading. In a reading period all the children may be reading silently, each with a different book, except the one group who are working with the teacher on a report of past reading, planning for the next work to be undertaken, or remedial exercises indicated as needed. Thus library periods, audience reading, book reports, or individual remedial work have taken the place of the old-fashioned turn-and-turn-about reading of a sentence or two, orally, while every child but the reader sat in comparative idleness. This, too, saves time, and, in addition, better teaching is done.

On pages 158, 159, and 160, as has already been said, will be found the daily programs mentioned above; others may be found in the appendix, beginning on p. 283. They are representative of the organization of the school into several types of class grouping; i.e., three-groups, four- or five-groups, and no grouping at all. The teacher should select the program which most nearly fits her needs, and use it as a suggestion of ways by which she may provide the daily time which is needed for music instruction.

Teacher's Weekly Program * for a One-Teacher, Eight-Grade School, Organized in Three Groups, by Fannie W. Dunn

Period Begins	*Duration*	*Subject*	*Monday and Wednesday*	*Tuesday and Thursday*	*Friday*
9:00	10	Initiation of the day's work, all			
9:10	20	Environment and English	English C †	Environment C	Either
9:30	20		English B †	English A †	Either or Both
9:50	20	Reading I–V	First Grade Reading		
10:10	25		Informational Reading II (and III)	Second Grade Reading	
10:35	20		Informational Reading IV and V	Third Grade Reading (and Low IV)	
10:55	15	Recess	Physical Exercise and Supervised Play for Group C		
11:10	15	Arithmetic and Arts	Arithmetic C		
11:25	25		Arithmetic A	Arithmetic B	Fine and Industrial Arts
11:50	20		Fine and Industrial Arts Instruction C, Monday, Tuesday, Thursday; A and B, Wednesday and Friday		
12:10	60	Noon	Lunch period, 20 minutes; free play, 40 minutes		
1:10	20	Music	Mainly C	Mainly A and B	Whole School
1:30	25	English	Reading and Phonics I		
1:55	25	Tools	Spelling. Distribute time as needed		
2:20	15		Writing, Whole School Supervise A and B	Supervise C	
2:35	15	Recess	Dismiss Group C. Supervise Physical Exercises A and B		
2:50	25	Content Subjects IV-VIII	Nature Study A and B	Social Study B	20 minutes Reading A
3:15	20		Social Study A	Literature B	25 minutes Social Study B
3:35	25			Literature A	Social Study A

* This program shows the distribution of the teacher's time but not the pupils' study periods.
† Group C is composed of Grades I, II, and III; Group B of Grades IV and V; Group A of Grades VI, VII, and VIII.

SUGGESTIVE PROGRAM FOR ONE-TEACHER SCHOOL

(Prepared in office of County Superintendent of Schools, Visalia, California)

9:00—10:40—5 min. relief at 10 A.M.
Spelling, 5-6, 7-8 (allow *no* time for *study* in *morning*).
Reading, 1-2-3-4.
Arithmetic, All.
(Alternate oral and written work in grades.)
Music, All.

10:40—11:00, Physical Education

11:00—12:00
Phonics and Spelling, 1-2
Language and Spelling, 3-4
Four days per week.
Memory Work (Primary)
Safety, Thrift

Variety Period—One day per week
Civic Pride,
Special Days, Nature
Study, etc.

Grammar, 5-6-7-8.

12:00—1:00 **Noon**

1:00—2:40—5 min. relief at 2 P.M.
Reading, 1-2-3.
Penmanship, All.
History and Civics, 5-6-7-8
Geography or History, 4.
Dismiss Grades 1-2 at 2 P.M.
Dismiss Grade 3 at 2:20 P.M.

2:40—3:00 **Recess** Dismiss Grade 4 at 2:40 P.M.

3:00—4:00
Geography, 5-6-7-8.
Reading and Literature, 5-6-7-8 (Current Events *one* day per week).

One Afternoon per Week

1:00—2:40
Healthful Living, All.
Morals and Manners, All.
Drawing, All (Including Picture Study).
Dictation Work, 4-8, inclusive.
Give relief period and dismiss grades 1-2-3-4 at usual times.

2:40—3:00 **Recess**

3:00—4:00
Physiology, 7-8.
Memory Work, Upper Grades.

Picture Study may be correlated with *Drawing* or *Language Work.*
Memory Work may be correlated with *Language* (esp. Primary Grades).
Dictation Work may be correlated with *Language Work.*

COUNTY OF WARREN, NEW JERSEY, DEPARTMENT OF PUBLIC INSTRUCTION

Daily Program for a One-Room School

9:00—9:10	General Assembly.
9:10—10:30	Reading, Groups A, B, C.
10:30—10:50	Physical Education (Group C directed by teacher) Singing games, etc.
10:50—11:45	Arithmetic, Spelling, Drill of various kinds—Groups A, B, C.
11:45—12:00	Music Groups A and B (alternate days with Group C: Monday, A and B; Tuesday, C; Wednesday, A and B; Thursday, C; Friday together).
1:00—2:00	Social Studies and Reading, Group C.
2:00—2:30	English A and B.
2:30—2:50	Physical Education (Groups A and B directed by teacher).
2:50—4:00	Social Studies A and B.

(A—grades 6, 7, 8; B—grades 4, 5; C—grades 1, 2, 3)
This may be rearranged. It is a block program and a block of reading could come during any one of the four periods.

Daily Program for a Two-Room School

Primary Grades 1-3

9:00—9:10	Assembly.
9:10—10:10	Reading.
10:10—10:30	Physical Education (games, etc.).
10:30—11:30	Social Studies.
11:30—12:00	Music, Story Hour, etc.
1:00—2:30	Reading.
2:30—3:00	Games.
3:00—3:30	Arithmetic, Spelling Drill, etc.

Upper Grades 4—8

9:00—9:10	Assembly.
9:10—10:10	Reading.
10:10—10:30	Games.
10:30—11:45	Arithmetic Drill, Spelling, etc.
11:45—12:00	Music.
1:00—2:30	Social Studies (Nature and Science).
2:30—3:00	Physical Education.
3:00—3:45	English, Literature, etc.

All constructive work, drawing, etc., is included in Social Studies.

PART THREE

LESSON OUTLINES AND MONTHLY OUTLINES

CHAPTER TEN

Lesson Outlines for the Lower Grades

1. CLASSIFICATION OF SONGS

When children first come to school, they have generally had little experience with music, but they have a natural rhythmic sense, to which the first appeals should be made. In the one- or two-room school these children at once take their place in the lower grade group. They will be seated among children who have had from one to three or four years of school experience. It will be the most natural thing in the world for them to take pleasure in doing what the other children are doing. They should at once be given books—the same as the other children in the group, should be helped to find the place, and encouraged to participate from the beginning to the best of their ability. It will not be necessary to give a great deal of special attention to these children at first. Older children can frequently help them in finding the page and in pointing to the place where the children are singing. In the course of a few weeks some of the newcomers will have learned to sing along with the group, and others will be discovered as "monotones." For the latter the teacher should give special help as suggested in Chapter Five, Use of the Voice. The better singers should be called upon gradually to participate more and more independently in the general class work.

The songs in Part One of the One-Book Course are designated as rote songs, observation songs, study songs, and reading songs. All songs should be sung expressively, with beautiful tone quality and careful attention to correct pitch, as secured from a pitch pipe or keyboard instrument.

Rote songs. It will be noted that rote singing is continued throughout the course. Occasionally it may be advisable for the youngest beginners to learn a few rote songs purely by ear; that is, without books in their hands. Soon, however, both in the lower grades and in the upper grades, the eye and ear association is developed by following the music notation from the book while learning the rote song. The aim in rote singing should primarily be interpretative singing with beautiful tone quality and the enrichment of the children's musical experience.

Observation songs. The observation songs are intended for a more specific study of notation than that suggested for songs taught by rote and afterwards sung with books in hand. The observation songs should first be presented by rote either with books in the hands of children or without. The details of work in observation should come after the song has been thoroughly learned by rote rather than during the process of learning the song. Each observation song contains some musical idea that is to be definitely studied as a preparation for the recognition of the same idea when it appears later in reading and study songs.

Study songs. Following the procedure in teaching language reading, The Music Hour offers songs in which musical ideas previously met in observation songs recur again and again in songs classified as study songs and reading songs. Every effort is made to present the material in characteristic note groupings and thereby to prevent the "note-to-note" process which is stifling to real thought-gaining from the printed page. Just as language reading through the recognition of this principle has become an entirely different practice from that of a generation ago, so the application of this procedure to the reading of music is leading children to a new and freer acquisition of musical impressions from the printed page.

In teaching the study song the aim of the teacher should be to assist the children in the portions of the song which are not obvious repetitions of previous experience while withdrawing all but the most necessary assistance in the sections where the progression is familiar. An important step in the study song is making clear to the children which of the musical figures have already been studied and therefore may reasonably be expected to be recognized and sung correctly by them. A further discussion of the distinction between songs designated as study songs and those designated as reading songs will be found in the next paragraph.

Reading songs. The essential difference between what is designated as a study song and what is designated as a reading song lies in the degree of literal repetition of the preceding observation song material. The reading songs are very readily associated with material immediately preceding, whereas the study songs offer at least certain portions of material which are not familiar. It will thus be seen that the distinction between reading and study songs is a matter of *degree* rather than of *kind*. Where a portion of the song consists of unfamiliar material, it is called a "study song" and the teacher helps the pupils, even though the book may designate the song for "reading." Some classes will be able to *read* music which other classes must approach through the *study* process. The teacher must decide when and where her pupils need help; she must give assistance when needed and must remain silent where she feels that the pupils can proceed successfully without her support. In both the reading and the study songs, the teacher should see to it that the children do not encounter surprises; that they are sufficiently aware that certain specific material in the song is familiar; hence, something that they can readily sing. This analysis of the material, prior to singing the song through, should not be so elaborate as to be a time-wasting step. Many teachers are prone to do so much of this kind of work that the actual singing is relegated to a minor place in the program. Exactly the reverse should be the case. The children should be trained to take not more than a hint from the teacher, and indeed, more frequently to discover for themselves the familiar elements and be prepared to do their reading accordingly.

II. Teaching the Rote Song

(See section I of this chapter for description of Rote Song)

As suggested in the previous section, rote songs may be taught either with the books in the hands of the children or without them. It is usually advisable to teach not less than one song each month without the open book, the teacher endeavoring to secure concentrated aural attention. In these cases, however, there should always be subsequent references to the book.

In learning rote songs with books in their hands, the children are experiencing a learning process similar to that of many musical people, who in childhood in their homes followed the music that the older members of the family were singing and playing. Often such people cannot remember when they first learned to read music as that power was spontaneously and unconsciously developed by absorbing their knowledge from the printed page as they sang, a process here suggested in the rote song study plan of The Music Hour.

A. **Procedure One**

There are many ways of teaching a rote song, and no fixed procedure is advocated. The following outline of steps is suggested as one of the widely used procedures.

1. The teacher sings the entire song as beautifully as she can. She discusses the words so that all the children understand them.
2. Teacher sings entire song again, endeavoring to stimulate interest and understanding.
3. Teacher sings first phrase (line of poetry); children imitate.
4. Teacher sings second phrase; children imitate.
5. Teacher joins the two phrases; children imitate.
6. Remaining phrases learned in the same manner.
7. Teacher sings entire stanza, to give new idea of the whole with its combined parts.
8. Children sing entire stanza.
9. Words of remaining stanzas taught.
10. Accompaniment added, if an instrument is available.

Occasionally a phrase may be too long for the children to imitate as a whole. Sometimes a figure or motive within the phrase presents a particular difficulty. Wherever such problems arise, the teacher must present a portion of the phrase for study; and when that is mastered, another portion of the phrase, later combining to present the entire phrase.

As used in this book, "phrase" is equivalent to a line of poetry; "motive" is the smallest group of tones by which a particular musical composition may be identified; "figure" is a group of tones which presents a distinct musical idea, though too meager in content to identify any particular composition.

The teacher should always encourage the children to sing their songs at home for their parents and friends, and, as far as possible, to carry their music into their life activities, both in and out of school.

B. **Procedure Two**

Some teachers are diffident about singing for their pupils. Occasionally one meets a teacher who really is unable to sing a song correctly. In such cases there are two practical ways of letting the children learn the rote songs of the course. First, older pupils who have demonstrated their musical ability will be glad to act as teachers. They will learn the rote songs at home or by means of an instrument, or the phonograph or otherwise, and will teach them to their younger classmates according to the procedure described above. Second, a large proportion of the rote songs of the course are available on phonograph records (see Chapter Sixteen) and may be learned by the pupils as follows:

Class procedure. 1. The pupils listen to the song as played on the phonograph. They should hear it several times before attempting to sing. Be sure the words are all clearly understood; they may be written on the board if desired. Discuss the story the song tells. Pupils say the words of the song to themselves, moving their lips silently while listening to the phonograph.

2. Listen to the first phrase (line of poetry) and then sing it lightly with the phonograph until it is sung well.

3. Listen to two phrases and then sing them with the phonograph.

4. Gradually add phrases until the whole song is learned.

5. Sing alternate phrases while the phonograph is playing, pupils sometimes singing the first and third phrases, and sometimes letting the phonograph give the first phrase and the pupils join with the second, fourth, etc. This procedure

may be varied by having pupils sing phrases as signalled by the teacher.

6. Sing the song alone, getting the pitch from the first few tones on the phonograph.

7. Try in every way to sing with a beautiful tone, and as expressively as the artist who made the record.

Alternate class procedure. 1. As above.

2. Pupils hum or sing a neutral syllable, such as *loo,* while listening to the entire song played on the phonograph.

3. Pupils say the words silently, moving their lips while listening to the phonograph. This device teaches the words, is an aid to enunciation, and establishes the tempo and rhythm. The step should be continued until well done.

4. Pupils sing entire song softly with the phonograph.

5. As above.

6. As above.

7. As above.

C. **Procedure Three**

Another way of teaching a rote song which is used by many teachers is to follow Procedure One, only playing the melody on a piano or reed organ instead of singing. The words are written on the board or the books are in the hands of the pupils. Even where the teacher can play with only one finger, this procedure gives them a feeling of assurance and works quite effectively.

III. TEACHING THE OBSERVATION SONG

(See section I of this chapter for description of Observation Song)

The children have learned many songs by rote and have had the pleasurable experience of group and individual singing. They have followed the notation of some of their rote songs. They are now ready to learn something further concerning the musical content of the songs they sing. The procedure may be illustrated with the observation song, "Hallowe'en," p. 16, which is the first observation song to occur in the Monthly Outlines for the Lower Grades.

Lesson One. **Rote Presentation**

The song, "Hallowe'en," p. 16, is presented by rote in accordance with the directions in section II for teaching the rote song exactly as the other rote songs have been taught.

Lesson Two. **Neutral Syllables**

Singing with the neutral syllable should not be undertaken until the majority of the children can sing the song freely and easily with the words.

1. The teacher sings, "Hallowe'en," p. 16, with the neutral syllable *loo*.
2. The children recognize the song, without the words.
3. The children sing the familiar song with *loo*.

Teacher: "We have learned that we can remember a song by the music alone, without the words. We have also sung the song without using the words, playing the melody on our voices."

(This step presents little difficulty, and usually may be accomplished in only a few minutes. This lesson, like Lesson One, may be given with or without books in the hands of the children.)

Lesson Three. **Recognition of Phrase Repetition**

The children know the term "phrase," and understand its general meaning from their experience in learning rote songs.

1. The teacher sings the song, "Hallowe'en," or hums, so as to recall the song to the children before they sing.

2. The teacher asks the children to sing the song with words as beautifully as they can.

3. The children do so.

4. The children then sing the song with *loo.*

5. The teacher asks the children to sing the song again with *loo,* and to watch what she does as they sing.

6. Children sing the song with *loo,* and as they sing, the teacher indicates the phrases by making curved lines on the board.

7. Children sing the song again, the teacher numbering the phrases as they sing.

8. Children discover that there are four phrases in the song.

9. *Teacher:* "Let us sing the song again, you singing the first phrase, and I the second; you the third phrase, and I the fourth."

10. This is done, all singing with *loo.* (In "Hallowe'en" the children will usually recognize at once that they sing the same thing both times.)

At this point the lesson may be varied in a number of ways by singing phrases by alternate rows, different individuals, etc. The teacher may point to the phrase marks on the board or may have different children do so.

11. The teacher asks the children whether anyone noticed any phrases which sounded alike.

12. The children tell her that the first and third phrases are alike.

The children may be led to observe this fact in a great variety of ways.

13. *Teacher:* "I shall sing the song again, and ask you to see whether the second and fourth phrases sound just alike."

14. The children can soon be led to observe that the second

and fourth phrases are almost alike, differing only at the end.

15. The teacher sings the first and second phrases, and asks the children about them.

16. The children discover that the first and second phrases are not alike. (Steps 15 and 16 will be unnecessary in most songs.)

17. Groups of children and individuals sing any phrase with *loo* as called for by the teacher.

18. *Teacher:* "We have learned a number of things about the song. The song has four phrases; the first and third are alike; and the second and fourth are nearly alike. We have also learned to sing any phrase of the song."

Lesson Four. **Teaching the *So-Fa* Syllables**

(See Chapter Fourteen, The Rudiments of Music, and Chapter Fifteen, The *So-Fa* Syllables)

The teacher may now teach the *so-fa* syllables just as she would teach another stanza to the song. The children should be led to observe that the first and third phrases of "Hallowe'en," which they discovered were alike, are sung to the same syllables. They may observe, also, that the beginning of the second and fourth phrases sound alike and therefore have the same syllables as far as the likeness continues.

Teaching the *so-fa* syllables may be done in many ways. A good plan is to explain that *like* phrases have the same syllables, and, after teaching by rote the first appearance of a phrase, to let the children themselves apply syllables at its repetition. Two principles stand out as important. First, that at some time early in his music training, the child should learn the syllables; and second, that the spirit of the music and the rhythmic flow of the phrase shall be preserved when singing by syllables.

Lesson Five. **Staff Notation**

The teacher has copied the notation of the song, "Hallowe'en," on the board, music and words. Each phrase occupies a line, just as the song appears in the book. The song should be copied at a point on the board where it may be left for two or three days, and also where there may be a place beside it to copy another song for a single lesson. Both may be erased after this second lesson.

1. Teacher points phrasewise while children sing the song with words, *loo,* and *so-fa* syllables.

2. Teacher points to various phrases, children sing syllables. Alternate groups and individuals sing syllables as teacher points to phrases.

3. Teacher leads children to discover that first and third phrases look alike, as well as sound alike,—that, in fact, they are the same.

4. Teacher surrounds with her two hands the tonic chord figure (do-so-mi-do) of the second phrase; children sing. She then does the same thing with the tonic chord figure of the fourth phrase; children sing.

5. Teacher writes the figure at another place on the board and occasionally points to it while singing the first tone by syllable, *do*. Children, class, group, or individual, sing the figure.

6. Children open books and sing the song as a whole and phrasewise as called for, by words, *loo,* and *so-fa* syllables; classwise, groupwise, and individually. While singing phrasewise the children may move their index fingers in phrase curves under the notation of the phrase, thereby showing that they are looking at the correct place on the page.

7. With the index fingers of the two hands the children surround the tonic chord figures in the first and third phrases

and sing them. The study of the song from the book is a review and repetition of the lesson from the board.

8. The attention of the children is then called to the two figures at the bottom of p. 16. The first they will recognize as the familiar figure they have been singing; and the second, as the same figure turned about, or inverted. Class, groups, and individuals may be called upon to sing one or the other of the figures at the teacher's direction. The pupils may also rule staves and copy these figures.

Summary

Each subsequent observation song as it comes in the Monthly Outlines is to be studied in the same general manner. "Hallowe'en" was presented in order to develop a general consciousness of notation and specifically to call attention to the tonic chord. "Autumn Colors," p. 20, treats the same topic. "Choose Your Partner," p. 36, "Winds of Evening," p. 12, and "Grandma," p. 48, treat the neighboring tones. "My Dolly," p. 59, "Five Little Girls," p. 58, and "The Windmill," p. 66 present eighth notes. "America," p. 212, is utilized to show the dotted-quarter and eighth note. Further suggestions regarding the presentation of these topics will be found in section VI.

IV. TEACHING THE STUDY SONG

(See section I of this chapter for description of Study Song)

The children have studied the observation song, "Hallowe'en," p. 16, by ear and by eye. They have also had drill upon the tonic chord figure. The teacher has written the song, "Feathers," p. 17, on the board, melody and words, phrasewise, at a point where it may readily be compared with "Hallowe'en." The words of "Feathers" should be read by the children, the song-story discussed, and the poem scanned.

1. The teacher suggests that the children may be able to find in "Feathers," p. 17, something that they have had before. Soon the children will discover the tonic chord in the first and third phrases and presently some child will recognize the fact that the entire first phrase of "Feathers" is like the second phrase of "Hallowe'en." Soon some child will also discover that the first and third phrases of "Feathers" are alike.

2. The children sing the first and third phrases of "Feathers" by syllables, *loo,* and the words.

3. The second and fourth phrases of "Feathers" are taught by rote, words, *loo,* and syllables.

4. Class, groups, and individuals sing various phrases of "Feathers" and of "Hallowe'en" as the teacher points.

5. The children turn to p. 17 and sing the entire song with words and syllables. It then becomes the material for group and individual singing by phrases. The children surround the figures with their index fingers as they are sung by groups and individuals.

Summary

Teacher: "In every new song you will be sure to find something that you know. Always look quickly to find what you know. Tomorrow we shall see if you can remember this song. Shall we learn some more new songs from the notation?"

v. Teaching the Reading Song

(See section I of this chapter for description of Reading Song)

The children are now ready to *apply* their knowledge and power to singing a new song from notation. The notation of "Hallowe'en" or "Feathers" may be on the board, or the teacher may make reference to pages 16 and 17 while presenting the following lesson. "Ten o'Clock," p. 25, is written on the board.

1. Children sing "Feathers" with words and syllables. They also sing the figures which appear at the bottom of pages 16 and 17.
2. Children are led to observe that the notes of "Ten o'Clock," are all from the tonic chord figure which they have been studying. Attention is called, also, to the points in the song where notes are repeated.
3. Children surround the notes of the first figure, "Hear the bell," with their index fingers and then sing the figure by syllables, *loo,* and the words.
4. The same procedure is followed with the second, third, and fourth figures. In each case the teacher may sound the first tone of the figure before asking the class to sing.
5. The song is then sung by phrases, classwise, groupwise, and individually.
6. The entire song is then sung.

Summary

The teacher will find that the reading will be improved by stressing the ready recognition and repetition of familiar elements while she assists in the unfamiliar ones, rather than by insisting upon the mastery, note-by-note, of the unfamiliar idea. Fluent music reading can come only through the development of a feeling for the musically natural tonal and rhythmic successions, and this feeling is developed by spontaneously carrying through the music from phrase to phrase, not by slow and laborious note-by-note calling.

VI. TOPICS OF PART ONE IN THE ONE-BOOK COURSE

The following topics occur in the song material of Part One in the One-Book Course. See Chapter Twelve, Monthly Outlines for the Lower Grades. Directions for presenting each topic are given in section VI of this chapter.

Topic A. The Study of Time
Topic B. The Tonic Chord
Topic C. Diatonic Successions
Topic D. Neighboring Tones
Topic E. Two Sounds to a Beat, Separate Eighth Notes
Topic F. Two Sounds to a Beat, Connected Eighth Notes
Topic G. Dotted-Quarter-and-Eighth-Note Rhythm
Topic H. Six-Eight Measure

Topic A. **The Study of Time**

Rhythmic relations. The teacher will note that wide rhythmic variety is offered in Part One of the One-Book Course through the rote songs and through correlation with the rhythmic games and the rhythm band. The study material of Part One is consistently kept to the very simplest rhythmic relations. The plan is to present this study material through observation songs in which the children discover the notation of familiar rhythmic groups.

Presentation of the time element. The question naturally arises, in following the procedure outlined, how to present the time element in the reading songs and study songs. The following suggestions, if carefully observed, will meet all the time problems in Part One for the lower grades.

1. Always maintain a *rhythmic swing* to the music.

2. Observe that all the study and reading songs in Part One as far as through p. 57 suggest only two time activities: (1) singing with a steady flow; i.e., quarter notes (♩); and (2) holding the tone, i.e., half (𝅗𝅥), dotted-half (𝅗𝅥.), and whole notes (𝅝). The length of the holding is determined by the rhythmic swing of the music.

3. Always determine the rhythm of a song by scansion. This will nearly always be adequate to the needs of the class. "Scanning" means saying the words in the rhythm of the song. In most of the songs the words fall naturally into the musical rhythm. This may be illustrated in "Hallowe'en," One-Book Course, p. 16. The words pause naturally at the corresponding longer tones of the melody. The same is true in "Five Little Girls," p. 58. Scansion will usually determine amply the time of the simpler songs.

4. If a further means of determining the time is necessary, as in the study and reading songs of Part One beginning with p. 58, there are two ways of doing so: (1) observe the notes which indicate tones to be held; (2) refer to similar rhythmic figures in previously learned songs (observation songs).

The material of Part One of the One-Book Course is so organized that by following these suggestions the children can master every rhythmic problem in the reading and study songs.

Topic B. **The Tonic Chord**

The first tonal topic undertaken for study is the tonic chord, *do-so-mi-do,* and *do-mi-so-do.* Suggestions for the development of this topic in observation, study, and reading songs are offered in sections III, IV, and V where the directions for teaching these different song classifications are given with material from the tonic chord outline.

The material in Part One for the study of this topic is as follows: (See Chapter Twelve, Monthly Outlines for the Lower Grades.)

First Year	Second Year
Observation Song	Observation Song
Hallowe'en, p. 16	Autumn Colors, p. 20

First Year	Second Year
Study Songs	Study Songs
Feathers, p. 17	The Fly, p. 21
Bells in the Steeple, p. 22	Gratitude, p. 30
Reading Songs	Reading Songs
Ten o'Clock, p. 25	Gay Leaves Flying, p. 31
The Candy Man, p. 25	Squirrel Dear, p. 31

Topic C. **Diatonic Successions**

By this title we mean stepwise successions of tones, going up or down the scale without skips or chromatics (accidental sharps, flats, or naturals); i.e., *do-re-mi,* or *la-so-fa-mi,* etc.

I. **Observation Song:** "Choose Your Partner," p. 36

First Step. Teach the song by rote in the usual way.
Other Steps.

1. Review the song.
2. Sing with *loo,* and observe phrase repetitions.
3. Teach *so-fa* syllables by rote.
4. Lead the class to discover figures in the song which progress stepwise along the line of the scale. Such a figure will be found in the second measure of the first, third, and fourth phrases, *do-re-mi.* The second and fifth phrases are based upon a descending diatonic scale succession, *fa-mi-re-do.* These figures may be extracted for drill as were the tonic chord figures in "Hallowe'en," etc.
5. Drill on syllables both of the phrases and of the figures. "Frame" the figures with index fingers and sing them. They may also be written on the board for recognition and for copying.

II. **Study Song:** "Evening Prayer," p. 37

1. Scan the poem, observing the half-notes which indicate that the tone should be held longer.
2. Observe the successive phrases, and note that the first three phrases are similar in melodic direction but occur on successively higher tones of the scale; i.e., the first phrase begins with *do,* the second phrase begins with *re,* and the third phrase begins with *mi,* the following tones in each case maintaining a similar design. Such imitative effects on different parts of the scale are called "sequences."
3. Note the diatonic figure which occurs in the first measure of the first, second, and third phrases. It is the same figure but on different tones of the scale. "Frame" and sing the figure as directed by the teacher, the teacher singing by syllable the first tone of the figure for which she calls.
4. Observe the tones of the first three phrases which are repeated.
5. Sing the first phrase by syllables, *loo,* and words.
6. Sing the second and third phrases, observing the similar tone direction to the first phrase. Repeat the first three phrases in various orders until they are learned.
7. Teach the fourth phrase by rote.
8. Sing the whole song by syllables, *loo,* and words.

III. **Reading Song:** "Evening Star," p. 37

Follow in general the procedure suggested for "Evening Prayer." Observe the different figures and note which are similar and which unlike. Sing different phrases or figures as directed by the teacher, she singing the first tone of the assigned figure by syllable. The interval *fa-re* in the third phrase may occasion some difficulty. Where this is the case the teacher should not hesitate to assist the children. It is far better to help over difficult spots at this stage of progress than to permit the pupils to halt the singing and render the song less rhythmical.

First Year	Second Year
Observation Song	Observation Song
Choose Your Partner, p. 36	Winds of Evening, p. 12
Study Songs	Study Songs
Evening Prayer, p. 37	Fruit, p. 35
The Snowbirds, p. 39	The Ship, p. 42
Reading Songs	Reading Songs
Evening Star, p. 37	Playing Horse, p. 35
A Song for February, p. 41	The Kitten at Play, p. 43

Topic D. **Neighboring Tones**

I. **Observation Song:** "Grandma," p. 48

The designation, "neighboring tone," refers to tones which lie next to those of the tonic chord and melodically are associated with the tonic chord tones. For example, in "Grandma," the first three tones *do-re-do* illustrate this point. *Do* belongs in the tonic chord, and *re* is the neighboring tone which melodically is closely associated with *do*.

First Step. Teach the song by rote in the usual way.

Other Steps.

1. Review the song.
2. Sing with *loo,* and observe phrase repetitions.
3. Teach *so-fa* syllables by rote.
4. Study the neighboring tone figures as follows:
    (*a*) The first neighboring tone figure, *do-re-do,* occurs at the beginning of the first phrase. "Frame" and sing it with syllables, *loo,* and words. Find another place in the song where this figure occurs and do the same. Write

the figure on the board for further drill and for comparison with the other figures which are also to be written on the board for drill.

(*b*) "Frame" the last two notes of the song, *re-do*. Observe that these are a portion of the *do-re-do* figure. Such portions of a figure are called "derivatives" of that figure. Drill on framing and singing the figure and its derivative as called for by the teacher.

(*c*) In the third phrase we find the figure *mi-fa-mi*. Frame and sing it. Find another place where this figure occurs and drill upon it.

(*d*) A "derivative" of the *mi-fa-mi* figure occurs twice in the song. Find it and drill.

(*e*) One other neighboring tone figure occurs in the song *so-la-so,* but only in the form of a derivative, *la-so*. Sing the figure, *so-la-so,* and then find the two places where the derivative occurs and drill upon it.

Final Step.

1. Review the song with words, *loo,* and syllables.
2. Pupils observe phrase repetitions and the neighboring tone figures and their derivative.
3. Different phrases and figures are called for by the teacher and framed and sung by the pupils.

II. **Study Song:** "Nightcaps," p. 53

But one neighboring tone figure occurs in this song, the derivative, *la-so*. The song contains several diatonic figures, a topic which the pupils have already studied. Lead the children to recognize the diatonic figures and the neighboring tone derivative, and to frame and sing them as called for by the teacher. Whenever asking for a figure the teacher should sing the first tone of the assigned figure by syllable. After the foregoing drill the class should scan the poem and then sing the song by syllables, *loo,* and words, with such help from the teacher as may be found necessary. This help often will mean nothing more than an occasional first tone of a phrase or figure.

Drill on neighboring tone figures in the same key as "Nightcaps" (key of D) will be found at the bottom of p. 52. The different figures may be sung by class, groups, and individuals as called for by number by the teacher. The different figures may also be copied and some of the children will enjoy writing them from the singing of the teacher or of one of the older pupils.

III. **Reading Song:** "I Wish I Were a Bird," p. 53

One additional new neighboring tone figure occurs in this song, *do-ti-do.* The song also contains the neighboring tone figure, *mi-fa-mi,* and the derivative, *la-so.* Proceed with the study of the phrase and figure content of the song as was done with the song "Nightcaps." The teacher should limit her assistance to only the necessary places. Note the drill material at the bottom of p. 53, which is in the same key as the song (key of G).

First Year	Second Year
Observation Song	Observation Song
Grandma, p. 48	Autumn Colors, p. 20
Study Song	Study Song
Nightcaps, p. 53	Jack Horner and Miss Muffet, p. 56
Reading Song	Reading Song
I Wish I Were a Bird, p. 53	The Hurdy Gurdy Man, p. 57

Topic E. **Two Sounds to a Beat, Separate Eighth Notes**

I. **Observation Song:** "Five Little Girls," p. 58

The present topic involves the study of *time*. The two eighth-notes are sung quickly and evenly. The feeling for this rhythm is developed through *scansion*.

First Step. Teach the song by rote in the usual way.

Second Step.

1. Review the song.
2. Sing with *loo* and observe phrase repetitions.
3. Teach the *so-fa* syllables by rote. By this time the teacher will find that some of the pupils at least will be able to coöperate in learning the syllables by following the notation as she sings.

Third Step.

1. Children scan the poem and are led to observe that the word "little" in each phrase is spoken "faster" or "quicker."
2. The notes above the word "little" are now observed. They differ from the other notes that the children have been studying in that there is a flag on the stems. Such notes are called "eighth notes" and mean "sing faster," i.e., two eighth notes in the time of one quarter note.
3. There is one other place in the song where eighth notes occur,—in the third phrase. Lead the children to find this place and to observe that the rhythm is similar to the rhythm of the word "little."

II. **Study Song.** "Harvest Song," p. 64

The study of this song follows the procedure outlined for previous study songs. The new problem is one of time and is approached through scansion of the words and comparison with the observation song, "Five Little Girls." Melodically, the song is simple, and the repeated phrases and figure content should be studied in accordance with previous procedure.

III. **Reading Song.** "Balloons," p. 64

The melodic content of phrase and figure is studied as in previous reading songs. The rhythmic content which includes the new rhythm of eighth notes is studied through scansion and comparison with previous familiar material.

First Year	Second Year
Observation Song	Observation Song
Five Little Girls, p. 58	My Dolly, p. 59
Study Song	Study Song
Harvest Song, p. 64	The Apple Tree, p. 60
Reading Songs	Reading Songs
Balloons, p. 64	Signs of the Weather, p. 60
Planting Rice, p. 65	We and the Wind, p. 61

Topic F. **Two Sounds to a Beat, Connected Eighth Notes**

The new problem differs from the previous experience of the pupils in that, although a time problem, it cannot be solved by means of scansion. The fact of two notes to a beat may be brought out through the use of the *so-fa* syllables, however.

I. **Observation Song:** "The Windmill," p. 66

First Step. Teach the song by rote in the usual way.

Second Step.

1. Lead children to notice the places where two tones are sung to one word.
2. Teach the syllables by rote, observing phrase repetitions and figure content.
3. Children notice that a *so-fa* syllable is sung to every tone, but that two tones are sung to some of the words.
4. Compare with "Five Little Girls" and discover in what respects these rhythms and their notations are alike, and in what respect they are different.

II. **Study Song:** "The Fiddling Cobbler," p. 68

Follow the procedure used for previous study songs. The new rhythm is learned by comparing with "The Windmill." Practice the two neighboring tone derivatives, *do-ti* and *re-do.* The teacher may find it advisable to help in the second and fourth phrases.

First Year

Observation Song
  The Windmill, p. 66
Study Song
  The Fiddling Cobbler, p. 68
Reading Songs
  On Tiptoes, p. 68
  Cradle Song, p. 69

Topic G. **Dotted-Quarter-and-Eighth-Note Rhythm**

This problem is not generally included in lower-grade requirements, and is not here intended as a technical demand upon the children. However, the experience with this rhythm should not be delayed if the rhythmic development of the children is to be varied in keeping with their artistic needs. Although designated as observation, study, and reading songs in the Monthly Outline, some teachers will prefer to treat the topic solely from the standpoint of observation and to use only "Springtime Is Here," p. 72, and "The Filling Station, p. 72. When used as an observation song, "America," p. 212, should be treated exactly as were other observation songs, excepting, of course, that only the soprano part should be studied in this manner. If desired the melody may be written on the board.

The teacher should assist freely in the study of the songs of this topic. The dotted-quarter-and-eighth-note rhythm is most clearly developed by having the children tap or clap twice for the dotted-quarter note (once for the note and once for the dot), and then "slipping in" the eighth note quickly before the following note of the melody.

Second Year
Observation Song
  America, p. 212
Study Song
  Springtime Is Here, p. 72
Reading Song
  The Filling Station, p. 72

Topic H. **Six-Eight Measure**

As in the previous topic, the study of six-eight measure should be confined to a very brief observation lesson. Earlier rote songs have developed a sense of the swing of this rhythm, which should be considered as two swings to a measure and not as six counts to a measure.

This rhythm is one of the most familiar in the songs of childhood and in folk songs and dances. It appears frequently in all good lists of children's songs. See observation song, "The Dairy Maids," p. 73.

First Step. Teach the song by rote in the usual way.

Second Step.

1. Review the song.
2. Sing with *loo,* and observe phrase repetitions.
3. Teach the *so-fa* syllables by rote.

Third Step.

1. Lead the children to observe the swing of the song, making two swings to the measure. The two swings may be made by swinging the hands or arms (or by stepping two steps to the measure).
2. The children should be led to observe the three ways in which the notation represents the value of a swing: a dotted-quarter note, three eighth notes, and a quarter and eighth note.

CHAPTER ELEVEN

Lesson Outlines for the Upper Grades

I. TEACHING ORGANIZATION OF SONG MATERIAL

Below the title of each of the songs of the course will be found a designation of the use of the song in the teaching plan. Optional use is sometimes suggested by two or three designations. The following designations appear:

Rote songs. It will be noted that rote singing, which is emphasized in the lower grades, is continued throughout the course. In the upper grades the eye and ear association is further developed by following the music notation while learning the rote songs. However, the aim in rote singing should primarily be interpretative singing with beautiful tone quality and the enrichment of the children's music experience. The practice of learning rote songs without open books should not altogether be abandoned, because not only is concentrated and undivided aural attention best secured in this way, but there is often greater spontaneity, freshness, and feeling for æsthetic and dramatic values in this more direct presentation.

The manner of teaching a rote song was outlined in detail in section II of the previous chapter. The same general procedure should be followed in the upper grades as was there outlined for the lower grades.

1. Presentation of song so as to arouse interest and create atmosphere

2. Teacher sings entire song.
3. Teacher sings first phrase; pupils imitate.
4. Teacher sings second phrase; pupils imitate.
5. Teacher joins the two phrases; pupils imitate.
6. Remaining phrases learned in same manner.
7. Teacher sings entire stanza to give new idea of the whole with its combined parts.
8. Pupils sing entire stanza.
9. Remaining stanzas studied.
10. Accompaniment added, if an instrument is available.

Where the teacher feels that she is not able to teach the rote song, two suggestions may be offered. First, that one of the older and more musical pupils shall learn the song and teach it; and second, that the pupils may learn the song from a phonograph recording. A large proportion of the songs of the course are available on phonograph records for this purpose. (See Chapter Sixteen.) The following procedure for learning the rote song from the phonograph is suggested.

1. The pupils listen to the song as played on the phonograph, following the notation and words in their books. They should hear it several times before attempting to sing, and should say the words of the song to themselves, moving their lips silently while listening to the phonograph. Be sure the words are all clearly understood; discuss the story the song tells.

2. Listen to the first phrase (line of poetry) and then sing it lightly with the phonograph until it is sung well.

3. Listen to two phrases and then sing them with the phonograph.

4. Gradually add phrases until the whole song is learned.

5. Start phonograph, pupils singing alternate phrases, as first and third, or second and fourth phrases.

6. Sing the song alone, getting the pitch from the first few tones on the phonograph.

7. Try in every way to sing with as beautiful a tone and as expressively as the artist who made the record.

The alternate class procedure as suggested on p. 169 has the pupils follow the whole song through a number of times instead of phrase by phrase. It might be well for the teacher to try both ways and to see whether one or the other is more effective with her pupils.

Observation songs. These songs serve as familiar material for the introduction of new topics. They are first taught by rote exactly as any other rote song is taught. Sometime later, when the class is ready to take up the study of the topic which they represent, the pupils return to the study of the song previously made familiar by rote, and give detailed consideration to the topic which is to be developed. By referring to section III of the previous chapter, the foregoing statements will be clarified and expanded. In the upper grades it will be found that the Monthly Outlines indicate an observation song for every successive new topic. Further details will be found in this chapter under section III, Topics of Part Two. In every case, however, it should be noted that the following procedure is followed:

1. The observation song is taught by rote exactly as is every other rote song.

2. When a new topic comes up for study, reference is made to the familiar observation song which is thoroughly reviewed.

3. Those portions of the observation song which illustrate the topic under consideration are given detailed study, and the material representative of the topic is extracted for special drill as preparation for recognizing and reading the topic in subsequent songs.

Reading songs. The songs under this designation are quite as attractive and interesting as the other songs in the book, but are outlined in accordance with their technical content to provide for systematic growth in power. The teacher must understand that the end sought in training in music reading is not solely mechanical ability, but that artistic interpretative ability must also be developed. The following steps are suggested for teaching the reading songs:

1. General consideration of the subject matter treated by the song to awaken an interest in the song and to suggest its general mood and spirit.

2. A study of the general structure of the song, i.e., phrase repetitions, similarities, and contrasts. Consideration of the character of the melody and rhythm; as diatonic, skipwise, or chromatic melody, and simple or more elaborate rhythm.

3. A discovery (by searching through the song) of the examples of the new topic which it embodies as previously developed through the observation song.

4. Actual reading of the song. This may be done by beginning at the first and going through the song, if possible, without stopping. Sometimes it may be found advisable to sing a phrase at a time as this will give the pupils an opportunity to get a moment of relaxation between the periods of concentration on reading. In either procedure it is advisable to go forward through the song even if a mistake has been made, rather than to go back to the beginning every time an error occurs. Go through the song as well as possible and then go to the places where mistakes have occurred and drill upon them. Afterwards try to read through the song again. In this way, drill can be concentrated upon the places actually needing it.

The first reading may be with words, or with a neutral syllable (*loo* or *la*), or with the *so-fa* syllables. Occasionally it may be desirable to sing the first appearance of a phrase by syllables and repetitions of the phrase by the words. The term, sequential successions, is given to melodic progressions which are similar in contour but upon higher or lower steps of the scale; such as *do-re-mi, re-mi-fa, mi-fa-so,* etc. Frequently such sequential successions may be read by singing the first figure by syllables and the subsequent figures by the words, or vice versa.

Study songs. This designation means that the class should receive help from the teacher in places where difficulties are likely to stop the musical flow of reading progress. A single tone at a critical moment will often save the situation. In case of serious difficulty the particular passage may be taught by rote or semi-rote though the pupils should be held responsible for any repetitions of this passage.

School choirs. The use of this designation for the songs in the course has no relationship with The Chorus Plan suggested in Chapter Three. As a song designation it is meant to suggest that the song, after being studied by the entire class, may be assigned to selected groups of the best singers for further study and interpretative singing or for program purposes.

Tone blending. The material with this designation will be found as footnotes in connection with various songs of the course. Two purposes are served by the tone-blending drills. First, they serve as material for harmonic ear training; and second, they provide drill on some of the harmonic progressions in the songs with which they are associated. They should be studied and sung with the utmost care as regards the use of the voice, true pitch, good tone quality, and blending of the voices.

Two- and three-part rounds and canons. The procedure in handling the selections so designated is given in connection with their explanation, Topic F and Topic I of this chapter.

II. TOPICS DEVELOPED IN THE UPPER GRADES

The following topics occur in the song material of Part Two in the One-Book Course. They are listed below in the general order in which they occur during the course of the year as shown by the Monthly Outlines. Directions for presenting each topic are given in section III of this chapter.

Topic A. Melodies in the Diatonic Scale
Topic B. The Quarter-Note Beat; Quarter, Half, Dotted-Half and Whole Notes and the Corresponding Rests
Topic C. The Study of Notation
Topic D. Finding the Place of *Do* on the Staff
Topic E. The Quarter-Note Beat, Eighth Notes
Topic F. Two-Part Songs and Rounds
Topic G. Sharp Chromatics
Topic H. The Quarter-Note Beat, Dotted-Quarter and Eighth Notes
Topic I. Three-Part Songs and Rounds
Topic J. The Bass Staff
Topic K. Songs in Minor Keys
Topic L. Six-Eight Time
Topic M. Flat Chromatics
Topic N. The Quarter-Note Beat, Dotted-Eighth and Sixteenth Notes
Topic O. The Study of Four-Part Music

Tone, Time, and Theory. The foregoing topics may be classified as studies in tone, time, and theory. These topics constitute the technical music studies which may be developed in the upper grades. Much will depend upon local conditions as to how far it may be advisable to carry the pupils into the technic of reading music. Some communities will be favorable to this form of study and in them the teacher may be able to cover the entire outline to the satisfaction of herself as well as the pupils and their parents. In other communities it may be more advisable to stress rote singing, the development of the school choir, or music appreciation, and to give relatively little emphasis to the technical study of music notation. Under all circumstances it cannot be too strongly emphasized that the outcome of music instruction should be joy in singing and increasing love for good music, and that whatever technical topics are studied are valuable solely for their contribution to this major objective.

Music appreciation and correlations. The songs of the course contribute to appreciation and correlations quite as much as do the listening lessons. Whenever a song is studied its values in appreciation and correlations should be stressed. The subject of music appreciation and its presentation is treated in Chapter Six.

How to develop a topic. The tone and time topics of the course should be developed through the following steps:

1. Review a familiar song containing the problem (observation song).
2. Call specific attention to the problem as it occurs in the song.
3. Isolate the problem and drill upon it.
4. Apply in reading new songs.

The foregoing steps are made practicable through the organization of the song material of the course as shown in the Monthly Outlines. An observation song will be found listed as a rote song before it appears for observation purposes. Each topic is clearly indicated in the Monthly Outlines and the songs listed for study and reading, as a rule, provide experience in the topic of the month.

How to follow the Monthly Outlines. The Monthly Outlines for the Upper Grades are given in Chapter Thirteen in two parallel columns, and are intended to be taken in alternate years. This will keep the song material from becoming over-familiar to the pupils and therefore monotonous. Each Monthly Outline lists the different activities appropriate for the month, including rote, observation, study, and reading songs.

Under all but exceptional conditions it is better to proceed to the material of the following month as the first day of that month comes round rather than to remain on a month's outline beyond the allotted time in order to complete every detail. Some teachers feel that it is necessary to finish the whole of a month's outline and therefore continue working on it long after the month is past. In such cases they get hopelessly behind and become discouraged. It is better to omit some of the material and leave some of it incomplete and unfinished in order to go forward with the general progress of the year. If this is done both teacher and class will try in each successive year to make increasingly better progress with the outlined material until, in the course of time, the entire assignment can be covered.

Very often the preparation of special occasions and school programs will interfere with the orderly progress of the month's outline. This is by no means a regrettable situation. After all, we are learning music to apply it to life's situations. Where such interruptions occur, let the class go forward to the following month's outline and continue doing so even though the lack of certain intermediate stages of drill may make further progress a bit less effective. The older pupils or the more musical pupils will help the younger if the teacher has brought about an atmosphere of mutual interest and eagerness to get ahead.

III. TOPICS OF PART TWO IN THE ONE-BOOK COURSE

Topic A. **Melodies in the Diatonic Scale**

Earlier experience. Under the head of tonal problems, all the songs studied in Part One of the One-Book Course may be classified as melodies in the diatonic scale. After music has been taught in a school for several years, the pupils in the upper grades will have had considerable experience in studying songs of this classification, and, therefore, the topic will offer relatively little difficulty. For the first few years after the introduction of music, it will be advisable when studying the reading and study songs of Part One of the One-Book Course to have the older pupils in the one-room school sing with the younger pupils. In this way the older pupils may help the younger and at the same time may broaden desirable experience in the simpler tonal problems.

The studies in tone of Part One of the One-Book Course included the following topics, all of which will apply to the simpler songs in Part Two: (1) phrase repetition, similarity, and contrast; (2) figure content of phrases; as tonic chord, neighboring tone, diatonic and interval figures. (See Chapter Ten.)

Treatment of this topic in the upper grades. In studying the songs in Part Two the pupils should analyze their tonal content as follows:

1. Observe phrase relationship, noting phrase repetition. Where phrases are alike, have the class frequently sing the second appearance of the phrase immediately after having sung the first appearance rather than going through the song.

2. "Frame" and sing all the appearances of a figure which occurs more than once in a song.

3. Find other figures. Frame and sing them.

4. Sing the song from the beginning, a phrase at a time.

5. Sing the song from beginning to end without stopping even though mistakes occur. Then go back and drill on spots where difficulties were experienced.

6. If the class is unable to keep the general flow of the music, the teacher should not hesitate to sing a tone here or there in order to avoid a breakdown.

Topic B. The Quarter-Note Beat, Quarter, Half, Dotted-Half and Whole Notes and Corresponding Rests

Earlier experience. Most of the songs studied in Part One come under this time classification. The pupils in the lower grades were encouraged to determine the time values in their songs as follows:

1. The text was scanned as a general basis for the rhythm of the music.

2. Increasing attention was given to the notes while scanning so as to see whether there were exceptional spots where scansion would not completely meet the situation. (See Topic A, The Study of Time, in Chapter Ten.)

Treatment of this topic in the upper grades. Full advantage should be taken in the upper grades of all the experience which the children have had in the lower grades. Scansion and detailed observation of the notes is continued. One new step, however, is advised; namely, tapping the time. The procedure in learning the time of a new piece of music might be as follows:

1. Observe the notes to see where longer and shorter notes occur.

2. Scan the words holding those which occur with longer notes.

3. Scan again, tapping for each beat and observing the number of beats or taps which occur with the longer and

shorter notes. (Tapping should be with a swinging motion of the forearm, and not merely with the finger.)

By following the above procedure little difficulty is likely to occur in songs where the time falls under the present topic.

Topic C. **The Study of Notation**

The characters of notation are learned as they occur in the observation, study, and reading songs of the course. It is not necessary for the teacher to give elaborate definitions, explanations, and drills on the characters of notation. The principal thing is that the pupils shall learn the songs as they occur in the outlines and shall gradually utilize more and more the notation as a help and guide in learning the music. The teacher should never hesitate from the beginning to call the characters of notation by their correct names. In this way the pupils will learn the names of the characters far better than by any attempt to formalize such instruction. If questions are brought to the teacher regarding the name, meaning, and purpose of a character, she should answer the question as clearly and as fully as possible, but there is no reason to demand that all the pupils shall memorize such instruction. The most effective way to learn notation is through the actual experience of observing the notes in learning new songs.

Some pupils will take especial interest in this part of their study. Where such is the case, the teacher should encourage them to further individual effort. They may copy music from the books, and if melodies occur to them they should be helped in finding the correct notation for their own musical ideas (creative music). Such interested and eager pupils may also be helped by occasional assignments to act as "teacher" for younger or less musical pupils. In this way they can frequently be of great help to the other pupils and to the teacher, while at the same time they gain an experience which will be of inestimable value to them. There is no better way of learning a subject than by attempting to teach it. (See Chapter Fourteen, The Rudiments of Music.)

Topic D. **Finding the Place of *Do* on the Staff**

Earlier experience. In the songs of the lower grades little was said to the pupils regarding the technical subject of keys. The teacher told the pupils where to locate *do* on the staff. Occasionally a pupil would discover that with certain signatures, *do* would be in certain places, and with other signatures the place of *do* would vary. After locating *do* for the children, the principal point was to have them recognize familiar tone groups and sing them readily.

Treatment of this topic in the upper grades. In the upper grades, however, it becomes desirable for the pupils to learn how to locate *do* in different keys. The following simple rules cover all present purposes:

1. Where there are flats in the signature: the line or space on which the flat farthest to the right appears is called *fa*. Beginning with this place, count down the lines and spaces of the staff as follows: *fa-mi-re-do*.

2. Where there are sharps in the signature: the line or space on which the sharp farthest to the right appears is called *ti*. Beginning with this place, count down the lines and spaces of the staff as follows: *ti-la-so-fa-mi-re-do*. Very soon the pupils will learn to count downward by lines or by spaces as follows: *ti-so-mi-do*.

3. Where there are neither sharps nor flats in the signature, the song is in the key of C (or *A*-minor), and *do* is on the first line below the staff and on the third space of the staff.

It is advisable occasionally to drill the pupils on finding *do* in different keys and then to require them to find *do* for themselves without questioning by the teacher.

Topic E. **The Quarter-Note Beat, Eighth Notes**

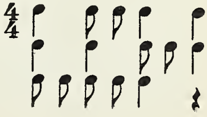
Earlier experience. This topic appeared in Part One of the One-Book Course with observation songs, "Five Little Girls," p. 58, and "My Dolly," p. 59. It may be worth while to have the older pupils turn back to one of these songs and sing it while tapping the time and observing how the eighth notes are sung in relationship to the taps.

Treatment of this topic in the upper grades

First Step. Review familiar song containing the problem (observation song). By reference to the Monthly Outlines for the Upper Grades it will be noted that the songs suggested for alternate years are: "Over the Heather," p. 92, and "The Owl and the Moon," p. 85. Both of these songs were previously outlined as rote songs.

Second Step. Recognize the problem. After singing "Over the Heather" as a rote song, repeat it, tapping while singing. The teacher must see to it that the children tap according to the beats of the measure, and not according to the number or length of the tones. The children should be led to observe that while one tone is sung to a tap most of the time, occasionally there are places where two tones are sung to one tap. These places are indicated by eighth notes. The class may scan the phrases studied, though the main objective in the lesson is to lead the children to coördinate tapping and singing with conscious attention to the eighth note rhythm.

Third Step. Isolate problem and drill. By examining the song, "Over the Heather," the children may be led to discover that there are three different measure forms in which the eighth note rhythm occurs:



These are extracted from the song

and written on the board for class and individual drill. Or the drill may take the form of finding all the measures in the song in which the eighth note rhythm occurs, singing each measure while tapping time, and comparing one measure form with the others.

A good drill is to sing the descending scale, each scale tone serving for a measure, thereby making a drill of eight measures.

Fourth Step. Apply in reading new song. The songs for this purpose are given in the Monthly Outline. The children are fully aware of the rhythmic problem to be met. They know the notation and the effect, and should have received sufficient drill to enable them to read easily that part of the song in which the rhythm occurs. If the children experience difficulty, the teacher may: (1) extract the measure and write it on the board for class and individual drill; or (2) the class may scan the text while tapping time.

The teacher must realize that in the new songs to be studied and read there will be tonal difficulties as well as difficulties in rhythm. Very often a class will be quite clear with respect to the rhythm but will hesitate over the tonal problems until the rhythmic effect is lost. On the other hand, a clear feeling for the general rhythmic flow of the song will often help in mastering the tonal difficulties. Scanning the words while tapping the time of the new song will often prepare the pupils for the difficulties in time and leave them free to concentrate on the tonal problem.

In their study of eighth notes, the pupils will soon come across examples of the slur, two eighth notes to one syllable of the text. This occurred in Part One in the observation song, "The Windmill," p. 66, to which reference may be made. See Topic F, Two Sounds to a Beat, Connected Eighth

Notes, in Chapter Ten, for a discussion of the presentation of this topic.

Topic F. **Two-Part Songs and Rounds**

Earlier experience. The first experience in two-part singing comes through the study of rounds. A round is a short composition in which one group of singers start the melody and after they have progressed through a portion of it, another group starts at the beginning and sings the first part while the original group progresses to the next section. When the end of the melody is reached by each group in turn, the singers go back to the beginning and continue repeating the melody again and again. Rounds may be for two, three, or more parts. Another early experience is in what is known as "tone-blending." This involves the singing of two tones which blend harmoniously, such as *do-mi, mi-so,* etc. The procedure is suggested in the following section.

Two-part singing. A further step in the introduction of two-part singing is for the teacher to sing the alto part to a song of which the pupils have learned the upper part. The pupils will enjoy the effect of the harmony and soon a few of them will join in the lower part. This will lead to the systematic study of two-part singing. In some classes the teacher may prefer to ask one or two of the best singers to carry the lower part as the first step in two-part singing.

The ideal procedure in studying two-part songs is to sing both parts at once from the first lesson. Certain places will appear that will demand specific drill, but such drill should be confined to the difficult figure or motive, and should not involve singing alone the upper or lower part throughout. When the place under consideration has been mastered, then both parts may be taken together for further study of the song Of course there are classes where this cannot be done. Moreover, some songs baffle this approach. But if the teacher holds clearly to this ideal, even if practicable at first in only one or two phrases of the songs, the class will surely advance in their ability in part-singing.

Tone-blending drills should be associated with the practice of two-part singing. They will help pupils to hear the tones of another voice or voice-part while singing their own part. These drills consist of sustaining consonant intervals, chiefly thirds and sixths (thirds: *do-mi, re-fa, mi-so, fa-la, so-ti, la-*$\overline{do}$*, ti-*$\overline{re}$*;* sixths: *do-la, re-ti, mi-*$\overline{do}$*, fa-*$\overline{re}$*, so-*$\overline{mi}$*, la-*$\overline{fa}$*, ti-*$\overline{so}$). For example, the final tones of the song "Dawn," p. 100, form the interval of a sixth and make an excellent tone-blending drill. A similar drill may be made of the final tones of "A Pledge," p. 105, which form the interval of a third. The class is divided into two groups and the two tones of the interval are softly sustained until there is a consciousness of perfect blending. These intervals should be extracted from the songs which are being studied.

Some classes find difficulty in attacking clearly the correct pitch of the tone which follows a measure or more of rests. In such places particular study may be given to the tone which must be sung and to its relationship with the previous tone sung by the pupils on that part or by the pupils singing the other part. Children singing one voice part must always listen attentively to the other part and this may give the clue to attacking correctly the tone which follows a rest.

Above all, let part-singing be free and spontaneous with as little of halting and feeling for tones as possible. Keep the singing rhythmic. The tone quality should always be light and pleasing. It should never be allowed to become strained and strident as may often happen when children concentrate on their own voice part. Let them realize that to their former experiences in pitch and rhythm part-singing adds the pleasure of harmony.

First Step. Sing the round, "The Dream Boat," p. 93. Discuss the form of the round, bringing out the fact that both groups of children sing the *same* melody. It is usually advisable to have the class sing the melody of the round as though it were a one-part song before attempting to sing it as a round.

Second Step. Study the song, "Dawn," p. 100. Discuss the form of this song, contrasting it with the round on p. 93. Bring out the fact that two groups of singers will now sing *different* melodies (or parts).

Third Step. Divide the class into two groups, each assigned to a part. Sing the song, "Dawn," as suggested in the preceding section, "Two-Part Singing." If difficulty arises in the last phrase, let the children sing the upper part while the teacher sings the lower, until the children have an idea of the harmony. Then divide the class again. If there is still difficulty, let the teacher sing with the group having trouble until the idea is clear. Then let the children sing the song through several times, alternating parts without the teacher's help. The teacher must always establish the key in the minds of the children before attempting any part-singing. This should be done by singing the tones of the tonic chord, *do-mi-so-$\overline{do}$*. The pitch should be given frequently to insure good intonation, which will become a habit with children in part-singing if insisted upon by the teacher. Always get the correct pitch from a pitch pipe or a keyboard instrument.

Canon. "Thy Mercies, Lord," p. 107, is designated as a "canon." The term "canon" applies to many varied forms of music which follow the principle of one voice or part announcing a melody which is imitated by another voice while the first progresses with the melody ahead of the imitating part. The round, for example, is one form of canon. "Thy Mercies, Lord," is another form of canon. When this selection occurs in the Monthly Outline let the pupils themselves discover in what respects it is similar to the rounds they have studied and in what respect it is different.

Topic G. **Sharp Chromatics**

Earlier experience. None of the reading and study songs of Part One of the One-Book Course included chromatic effects, although there were a few such effects in some of the rote songs which the children have sung; as, for example, "The Morning-Glory," p. 80, "The Woodpecker," p. 74, etc. With books in hands, the children have sung the effects and have casually seen their notation. They are now to give the effect and its notation more specific study.

Treatment of this topic in the upper grades

First Step. Review familiar songs containing the problem. The song, "Over the Heather," p. 92, which has previously been learned as a rote song, is now reviewed with open books in the hands of the children. There should be spontaneous pleasure in this review singing.

Second Step. Recognize the problem. The sharp chromatic first occurs in the seventh phrase of the song.

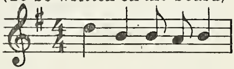
Procedure

A. "You have sung the song well. Now begin again and sing until I tell you to stop." Teacher stops class at the end of seventh phrase.

"Now sing the seventh phrase again." "Sing the second measure of the phrase." "Close your books and sing the measure again. First with words, second with neutral syllable."

B. The teacher sings with syllables the measure as written on the board. The children are led to discover by ear and by eye the difference between the measure on the board and the second measure of the seventh phrase of "Over the Heather" as it appears in the book and as they have learned it by rote. The two are contrasted until the children discover that there is a tone "between *re* and *mi*" that is higher than *re,* and that in the book this tone is indicated by a sharp (♯). As they continue their studies it is brought out that the word "sharp" means "higher than."

(To be written on the board)



Third Step. Isolate the problem and drill upon it. The effect has been presented, and the children realize that it is not a new one, but one which has served previously to enrich the melodies of a number of enjoyable rote songs. They are eager to master the problem so as to be able to read new songs in which it appears. The drill which precedes paragraph D in this lesson should be on the board before the lesson is started.

Procedure

do
ti
la
so
fa
mi
re
do

A. "Now I shall sing the tones which go with the words 'swaying trees,' and you must tell me if they sound like any group of scale tones with which you are familiar."

The teacher sings the figure with *loo* and leads the children to see that the pattern is *do-ti-do.*

The teacher sings the pattern on various pitches, *loo-loo-loo,* and the children respond by singing the same pattern, *do-ti-do.*

B. "We have seen in 'Over the Heather' that this tone pattern (or figure) may occur at other places in the scale than *do-ti-do,* and

Procedure

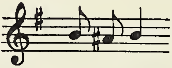
that when it does we have a tone, higher than the scale tone, indicated by a sharp. Now notice the syllables which I use to name these tones."

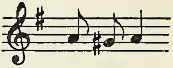
do		
ti		*ti*
	li	
la		*la*
	si	
so		*so*
	fi	
fa		
mi		*mi*
	ri	
re		*re*
	di	
do		

The teacher writes vertically on the board the syllables for the scale.

"As I sing, notice the syllables that are used to name the sharp tones."

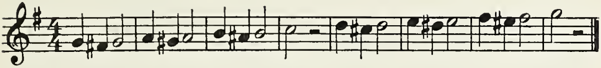
The teacher sings the chromatic tone figure as associated with the various scale tones, *so-fi-so, re-di-re,* etc., and as she does so, the children tell her the syllable names to be written on the board. "Whenever I wrote the syllable for a sharp chromatic you will notice that I kept the first letter and changed the second. What did I always use for the second letter?" (*i* pronounced *e*.) "That vowel, then, means a sharp chromatic."





C. Books are again opened to p. 92. "Find the measure on p. 93 in which occurred the sharp chromatic which we are discussing. What sign do you find to show that we must sing the sharp chromatic?"

Children observe the sharp (♯). "Yes, that sign is put there to show the sharp chromatic, just as road signs are posted to show the tourist which way to go. Without the sign we would sing *'re,'* but with it, we sing *'ri.'* Can you find the place and give the correct syllable names for any other sharp chromatics in this song?" Children find and name the sharp chromatics in the eighth and ninth phrases. In order to keep the effect in its concrete setting, the song may be sung again with words, *loo,* or syllables.



D. Place the above tone drill on the board and have the class sing it. Any syllable names upon which they hesitate are then given additional drill. If class finishes below pitch, call attention to this fact, sound pitch again on pitch pipe, and try several times until perfect (if possible).

Note. As this and the following reading songs are studied, there should be continued drill given in a variety of ways: (1) straight through the chromatic tone drill, (2) the teacher indicating various measures at random, and (3) the whole class, by rows, individually, etc.

Fourth Step. Apply in reading new songs. The children are fully aware of the new problem as it occurs in "Dance Around Me," p. 111. They know the notation and the effect, and should have received sufficient drill to enable them to read easily that part of the song in which the new problem occurs. It is quite possible that the rhythmic problems in the song may occasion some difficulties. But the teacher should carefully distinguish between the difficulties encountered in rhythm and the new effect and see that the pupils apply accurately the drill in sharp chromatics which they have just had.

The song "Politeness," p. 111, includes the tone problem, sharp chromatics, but represented in this case by a natural instead of by a sharp. The teacher may call attention to the fact that "Politeness" is in the key of F, and that the key signature is one flat, B♭, on the third line of the staff. This means that every time a note appears on the third line or its octave above or below, the tone sung is affected by the flat and therefore sounds one half step lower than the usual or "natural" effect. The use of the natural sign (♮) cancels the flat and indicates that a pitch should be sounded one half step higher than the pitch indicated by the key signature. Thus, it may be explained, in certain keys the effect of the so-called "sharp chromatic" must be represented by the use of a "natural" sign.

Topic H. The Quarter-Note Beat, Dotted-Quarter and Eighth Notes

Earlier experience. See Chapter Ten, Topic G. Dotted-Quarter-and-Eighth-Note Rhythm.

Treatment of this topic in the upper grades. This first tone is sustained while the hand taps twice, and then the second tone, represented by the eighth note, is sung *before* the following beat. Some teachers like to suggest that the first beat comes with the note, the second beat with the dot, and that the eighth note follows quickly after this second beat and before the next beat is made. The chief caution to the teacher is to see that the foregoing analysis is made *by the children as they apply tapping* to the familiar rote songs. For this purpose the following observation songs are suggested for successive years: "The Harp That Once Through Tara's Halls," p. 82, and "Lullaby," by Brahms, p. 103.

The lessons on this topic should be given as outlined for the study of eighth notes (see Topic E of this chapter).

Topic I. Three-Part Songs and Rounds

Earlier experience. Three-part singing follows similar steps to those used to develop two-part singing, *i.e.,* several three-part rounds are learned before studying a three-part song. Tone-blending drills are associated with many three-part songs and are printed as footnotes. They show how the chords in the songs may be used for ear-training drill in intonation and tone quality.

Read carefully Topic F of this chapter, Two-Part Songs and Rounds.

First Step. Sing the three-part round "Early to Bed," p. 127. It is usually advisable first to have the whole class sing the melody of the round as a one-part song, and then to divide the class in three parts for singing as a round.

Second Step. Study the song, "God Speed the Right," p. 130. Observe that the song begins with a portion sung by sopranos alone, followed by a brief answering portion in three parts. This section is then repeated. There follow, then, two phrases to be sung by two parts. The song then concludes with two brief phrases sung by three parts. The pupils must learn how to find the place for first, second, and third parts and to observe that in three-part music as here printed, two staves are used which are joined together by heavy lines called "braces."

Third Step. Divide the class into three groups, each assigned to a part. While the ideal way of singing three-part music is to have all three parts attack the music simultaneously, it usually is found necessary to lead up to this stage of accomplishment by a certain amount of drill on the parts separately. For this purpose it may be advisable to begin by drilling on the second phrase (the one in three parts). After this is sung reasonably well, the first line of music may be sung several times until there is a good attack of the portion in three parts following the first phrase by the sopranos.

Then the last two phrases (in three parts) may be studied. It will be observed that the final phrase is exactly like the phrase at the end of the first staff. Furthermore, it will be observed that in all the phrases for three parts the first note for the third part is always *la*. When the final two phrases are sung well, the portion of the song beginning with the second brace may be practiced. Then the whole song may be sung with words, *loo,* and syllables.

General suggestions. In dividing the class for three-part singing, the teacher should realize that certain problems are inherent in each of the parts. The melody as a rule is the easiest part to learn. Some of the older boys, on the other hand, whose voices may be changing, will find it impossible to sing the high notes of the first part. These boys of necessity must be assigned to the third part. This is one of the reasons why the first song assigned for three-part singing has a very simple third part. The second part usually is the most difficult of the three to learn; it is often advisable to pick out some of the most musical pupils for assignment to this part.

Tone blending. See Topic F of this chapter where a discussion of tone-blending drills for two voices will be found. Tone-blending material for three voices is shown at the bottom of p. 130. The class is divided into three groups and the chords of the tone-blending drill are sustained softly until there is a consciousness of perfect blending. It will be observed that the chord progressions at the bottom of p. 130 are in the same key as "God Speed the Right." Similar tone-blending drills will be found at the foot of other pages in the book. These may be supplemented by selecting some of the chord progressions in other three-part songs and treating them in the same manner as is here suggested for the tone-blending drills.

Topic J. **The Bass Staff**

In the upper grades of most one- and two-room schools, a few boys are likely to be found whose voices have changed and who will be able to carry a bass part. These boys should be encouraged to learn how to sing bass rather than merely to follow along the melody a couple of octaves lower than the sopranos. A few songs appear in Part Two of the One-Book Course printed on the bass staff, and most of the music of Part Three includes a part for basses. The older boys should be encouraged to feel a responsibility for singing the bass part and should be led to take pride in the thought that the bass part is the foundation of harmony.

As an introductory step, the boys whose voices have changed should be encouraged to sing a few favorite melodies as unison songs, the other pupils listening as an audience. Be sure that the song is pitched suitably. "Old Black Joe" and "Billy Boy" are splendid songs for awakening the spirit to sing in these older boys.

The first song in the outline in which a bass part appears is "Dawn at Carmel," p. 131. The whole school should learn to sing this part, reading from the bass staff. The boys with changed voices will sing the part in the actual octave for the bass while the younger boys and the girls will sing the part an octave higher. The place of *do* on the bass staff is found from the last flat or sharp in the key signature just as was the case on the treble staff. In the key of C (where there are no sharps or flats in the signature) *do* occurs on the second space. "Dawn at Carmel" is in the key of C and the first note is *do*. If the pupils know where *do* is located they can find the other notes through their relationship to *do,* just as is done on the treble staff.

After the whole class has sung the bass part, "Dawn at Carmel" may be sung in three parts. The class must be divided in three parts for this purpose. Some of the light, clear voices should be assigned to the soprano part, and some of the most musical children to the second part. All the boys with changed voices should be assigned to the bass part. Sometimes it is advisable to assign some of the other boys to this part, letting them sing with the basses even though their voices sound an octave higher.

In the other songs of Part Two which are arranged in three parts, the older boys with bass voices may sing the third part an octave below the unchanged voices. In order, however, to recognize the special nature of the bass voices and the fundamental character of the bass part in the harmony, certain additional notes have been inserted in some of the three-part songs which are to be sung by the older boys with changed voices. These notes are printed in small type. See "Robin Adair," p. 135; "Carol of the Shepherds," p. 155; "Soft Is Their Slumber," p. 169, etc.

Topic K. **Songs in Minor Keys**

Earlier experience. Several of the songs in Part One of the One-Book Course were in minor keys; as, for example, the Indian songs on pp. 7 and 8; "Wild Geese," p. 10; "Yo San," p. 70, and others. The pupils, therefore, have become acquainted with the subdued effect of the minor mode. Several songs in minor keys appear in the music of Part Two.

Treatment of the topic in the upper grades

First Step. Review a familiar song containing the problem, The Minor Mode. "Cossack Dance," p. 127, is indicated for this purpose in the Monthly Outlines.

Second Step. Recognize the problem. By comparing "Cossack Dance" with some of their recent songs in major keys the pupils should be led to discover the contrasts in tonality and mood between minor and major.

Third Step. Drill. Through singing the song, "Cossack Dance," with the *so-fa* syllables, the pupils discover that it ends on *la.* "Most minor songs end on *la.*"

Fourth Step. Apply in reading new song. See "Dusk," p. 140, "Russian Dance," p. 140, etc. Pupils discover that these songs end on *la,* and that they are in minor keys. The place of *la* is discovered from the key signature exactly as was the place of *do;* i.e., by calling the last flat *fa* and the last sharp *ti* and counting from them. There should then be the usual study of phrase and figure content. The teacher should clearly establish the tonality before the pupils sing, either by singing the tonic chord, *la-do-mi,* or the first five tones of the scale, *la-ti-do-re-mi.*

Topic L. **Six-Eight Time**

In the study of music with the time signature 6/8, it is important to realize that two quite different rhythms are indicated by this one signature. In the first place, there is a considerable volume of music of a slow, quiet character, where six beats are counted out for the measure, and each beat in written music is represented by an eighth note. This type of six-eight measure is represented by such songs as "Silent Night, Holy Night," p. 197; and "Sweet and Low," p. 183. Songs in Part Two of this slow character of six-eight measure are "Home on the Range," p. 116, and "The Nightingale," p. 136. Practically all the other songs in six-eight measure in the One-Book Course are sung with a relatively rapid tempo, two beats, or swings, to the measure. This is a lilting, sprightly measure quite familiar to music from the simplest folk song to that of symphonic proportions. For this music, the six-eight signature in reality is a misnomer, though long-established custom has made it a conventional sign. What really should be given is a signature indicating two beats in the measure, each beat represented by the value of a dotted-quarter note. It will not suffice to do as has frequently been done, that is, teach the pupils a song by singing so slowly that each eighth note is given a beat, and then, after the melody is learned, gradually accelerate the tempo until the musically correct speed has been reached. Such a process is inaccurate, both musically and pedagogically. The pupils should know the desired rhythmic effect, and from the first approach to the song should strive to realize it.

In The Music Hour, therefore, the lilting swing of this rhythm is indicated by an additional time signature enclosed in parentheses $\binom{2}{\text{♩.}}$; i.e., two dotted-quarter notes, or their equivalent, fill a measure.

First Step. Review a familiar rote song embodying the problem,—"Marching Song," p. 84.

Second Step. Recognize the problem. One way to lead the pupils to recognition of the problem is to sing the song to a neutral syllable while trying to tap or count six beats in a measure as indicated by the signature. They discover that this does not go well with the rhythmic interpretation to which they are accustomed. Books should then be closed and the class should be led to discover that there are two beats to a measure and that the effect can best be indicated by the signature $\binom{2}{\text{♩.}}$.

Third Step. Scan the words of "Marching Song," while tapping the time, two taps to a measure (the first two staves of the song are sufficient for the purpose).

Fourth Step. Turn to the study song, "The Village Inn," p. 141. Scan the poem of the first stanza while tapping the time, following the same rhythm as in the observation song, "Marching Song." Observe phrase repetition and the general melodic direction of the notes. Then sing the song by syllables, *loo,* and the words. "Pigeons" and "Thirsty," both on p. 141, may be studied through a similar procedure.

Topic M. **Flat Chromatics**

The general procedure is the same as that for the study of sharp chromatics, Topic G of this chapter.

First Step. Review familiar song containing problem,—"Sing When You Are Happy," p. 138.

Second Step. Recognize the problem. The flat chromatic will be found in the last measure of the third line over the word "far." The syllable for this tone is *te* (pronounced *tāy*). The procedure in developing the consciousness of this effect should follow the procedure for recognizing sharp chromatics though applied, of course, to the new effect *la-te-la,* which sounds like the progression *mi-fa-mi.* See Chapter Fourteen, The Rudiments of Music, and Chapter Fifteen, The *So-Fa* Syllables. (Syllables for the flat chromatics use the vowel *e,* pronounced *āy.* See Chapter Fifteen.)

Third Step. Isolate the problem and drill upon it as follows:

(*a*) The teacher sounds various tones on the pitch pipe, the pupils singing *mi-fa-mi* from the given pitches.

(*b*) The same drill, pupils singing with *loo.*

(*c*) The pupils are taught the syllable names for the flat chromatics throughout the scale, the teacher (or an advanced pupil) singing the tones and the pupils imitating her.

(*d*) Diatonic half-step progressions (flat chromatics) to be taken in varied successions:

$\overline{do}$-$\overline{ra}$-$\overline{do}$
ti-$\overline{do}$-*ti*
la-te-la
so-le-so

fa-se-fa
mi-fa-mi
re-me-re
do-ra-do

(Observe that flat-two is called *ra,* pronounced *räh.*)

Fourth Step. Apply in studying new songs, "Magic," p. 153; and "My Little Irish Lad," p. 153, in both of which the progression *la-te-la* may be found.

The observation song outlined for the second year is "Gondoliera," p. 146, in which the flat chromatic is *le* (pronounced *lāy*) which is the flat of *la.* Progression *so-le-so* should here be studied according to the same procedure as *la-te-la.*

Topic N. **The Quarter-Note Beat, Dotted-Eighth and Sixteenth Notes**

The rhythm of this problem has appeared in a large number of songs, even for little children. There is nothing inherently difficult about it, as it merely involves quick recognition and recall on the part of the pupils. The procedure is the same as in previous time problems.

First Step. Review a familiar song in which the problem appears. The observation song suggested for this purpose is "Yankee Doodle," p. 202. The dotted-eighth and sixteenth-note problem occurs three times in the chorus.

Second Step. Recognize the problem. The teacher should lead the pupils to observe that the rhythm in the first, second, and third phrases of the chorus begins with an uneven effect, the first tone within the beat being relatively long and the second tone very short and leading quickly into the note which comes with the following beat.

Third Step. Isolate the problem and drill upon it. Sing the melody of the chorus while tapping time and observe the rhythmic effect under consideration. Scan the words of the poem while tapping time. Find other familiar songs in the earlier pages of the book and sing and scan while tapping time.

Fourth Step. Apply in reading new song. Turn to the study song, "Soft Is Their Slumber," p. 169, and find the place where the dotted-eighth and sixteenth rhythm occurs. It will be observed that the rhythm occurs under two circumstances: first, with a separate syllable for each note as in the second measure of the second line; and second, where the rhythm occurs with both notes to one syllable of the text as in the fourth measure of the song. It may be advisable to practice the separate syllable effect first. This may be done through scansion and tapping time. When the pupils are clear as to the application of the rhythm in this form they may study the rhythm where both notes are sung to one syllable of text.

The teacher should see to it that the dotted-eighth note is well sustained and the sixteenth note sung very shortly before the following tone.

Topic O. **The Study of Four-Part Music**

Although four-part music is not outlined as a definite part of the course, most of the songs in Part Three, Assembly and Community Songs, will be found in four-part arrangement. This arrangement is not intended to suggest that these songs should be taken for study purposes. They are included for assembly singing, for singing at community gatherings, for use at special occasions, and for such other use as the teacher may find helpful.

Nevertheless, it may very well be that some of the older boys with changed voices will enjoy learning to carry the bass part in some of these songs. This idea was suggested under Topic J. The Bass Staff. With proper encouragement the older boys will feel pleased to study music that meets their particular vocal conditions, and will take pride in the maturity of their voices and in singing a part which gives them such obvious recognition.

The problem of four-part singing, therefore, after the basses have been started on their way as suggested in Topic J, will consist in the development of the third, or tenor part. This problem, too, has been anticipated in Topic J referred to above. It will be recalled that in Topic J, explanation was given of the small notes which occurred in certain of the three-part songs in Part Two of the One-Book Course. These small notes are to be sung an octave lower by the basses while the third part is singing from the full-sized notes. This will produce four-part harmony in the portions of the song where the small notes occur, thereby introducing the first steps in the present topic.

The only additional steps involved in covering the present topic are two: namely, (1) carrying the four parts throughout the entire song, and (2) singing the third part from the bass staff instead of from the treble staff.

(1) Nearly all the songs of Part Three are arranged either for four-part singing throughout, or for the verse to be sung in unison and the chorus to be sung in four parts. Several of these songs are quite easy and will serve as excellent drill for introducing the present problem. For example, see "All through the Night," p. 182; "Swing Low, Sweet Chariot," p. 187; "A Merry Life," p. 192; "Silent Night, Holy Night," p. 197; "Yankee Doodle," p. 202; "Battle Hymn of the Republic," p. 203, etc. Other songs very slightly more difficult will lead to the ability to sing any of the songs in Part Three.

(2) The tenor part in the four-part songs of Part Three should be sung by boys with changing voices, or with voices just entering the period of change. It is inadvisable to have girls singing on this low part. Very few of the notes for the tenor voice are so low that they cannot be easily sung by the younger boys.

Reading the tenor part will involve very little difficulty if the pupils have learned to read from the bass staff as suggested in Topic J. The place of *do* should be found from the last flat or last sharp in the key signature, and the beginning tone found from the given *do*. The teacher will have to listen carefully at first to be sure that the small boys are singing in the proper octave. Sometimes they will try to sing an octave too high instead of taking the pitch in the lower range of their voices. A good way to introduce this study will be through practicing the song "All through the Night," p. 182. After the two measures of unison singing by the sopranos or the basses, the four-part chorus sings the phrase "All through the night." The first word of this phrase, "All," is sung to the syllable *la* by sopranos, and the syllable *fa* by the other three voices. The pitch sung by the tenor part is identical with that sung by the altos, and the pitch sung by the basses is one octave lower. By listening carefully to see that altos and tenors sing the same *fa* and that basses sing a deeper *fa,* the teacher can be sure that the proper voice distribution has been made, and from this start can go forward in the study of four-part singing.

The pupils will soon discover that four-part singing is really little more difficult than two-part singing, and that where the voice parts are well adapted to the purpose, part-singing becomes a particularly pleasing experience. (See Chapter Five, Use of the Voice.)

CHAPTER TWELVE

Monthly Outlines for the Lower Grades

The following outlines are planned for alternate school years, thereby keeping the songs fresh and interesting to the children. See Chapter Four, "The Monthly Outline Plan," for a discussion of the operation of the Monthly Outlines.

FIRST YEAR

September

Rote

- *On the Way to School, p. 1
- September, p. 4
- The Apple Tree, p. 60

(See Classified Index for additional songs correlating with school and home activities.)

Rhythm Play

- *On the Way to School, p. 1 (*Walking*)

Music Appreciation and Correlations

- *Semper Fidelis March, Sousa (*Band, drums, marching, etc.*)

SECOND YEAR

September

Rote

- *Marching 'Round the Schoolroom, p. 2
- *The Broom, p. 3

(See Classified Index for additional songs correlating with school and home activities.)

Rhythm Play

- *Marching 'Round the Schoolroom, p. 2 (*Marching*)

Music Appreciation and Correlations

- *Second Connecticut March, Reeves (*Band, drums, marching, etc.*)

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* Songs marked with an asterisk (*) are available on special Victor records. See Chapter Sixteen, "Correlating Recorded Selections." The plan for using correlating recorded selections assumes the use of the Unit of Records for the First Year in connection with the Monthly Outline for that year, and the use of the Unit of Records for the Second Year's outline. In the third year's use of the One-Book Course, the class will again follow the Monthly Outline for the First Year, and to the records previously used should be added those listed under the Unit for the Third Year.

First Year

October

Rote

- *Hallowe'en, p. 16
- *The Traffic Cop, p. 5
- *Wee Ducky Doddles, p. 32
- *The Postman's Whistle, p. 6
- Papoose (Indians), p. 7

(See Classified Index.)

Rhythm Play

*We Ducky Doddles, p. 32 (*Free expression*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

November

Rote

- *Winds of Evening, p. 12
- Wild Geese, p. 10
- *Playing Ball, p. 11

(See Classified Index.)

Observation—*Tonic Chord*

*Hallowe'en, p. 16

Study

*Feathers, p. 17

Rhythm Play

*Playing Ball, p. 11 (*Throwing*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

Second Year

October

Rote

- *Brownies, p. 29
- Columbus, p. 52
- Harvest Song, p. 64
- *Autumn Colors, p. 20

(See Classified Index.)

Rhythm Play

*Brownies, p. 29 (*Free expression*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

November

Rote

- *Marching Star, p. 14
- *Good Morning!, p. 15
- Thanksgiving, p. 13

(See Classified Index.)

Observation—*Tonic Chord*

*Autumn Colors, p. 20

Study

*The Fly, p. 21

Rhythm Play

*Winds of Evening, p. 12 (*Swaying*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

FIRST YEAR

December

Rote

*The Rocking Horse, p. 6
The New Moon, p. 23
(See Classified Index.)

Observation—*Tonic Chord*

*Hallowe'en, p. 16

Study

Bells in the Steeple, p. 22

Reading

Ten o'Clock, p. 25
The Candy Man, p. 25

Rhythm Play

*The Rocking Horse, p. 6 (*Rocking*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

January

Rote

The Happy Eskimo, p. 26
*Choose Your Partner, p. 36
(See Classified Index.)

Observation—*Diatonic Figures*

*Choose Your Partner, p. 36

Study

Evening Prayer, p. 37

SECOND YEAR

December

Rote

*Toyland, p. 24
Wanagi-Wacipi Olowan, p. 8
*I Had a Little Doggy, p. 18
Christmas Carol, p. 28
(See Classified Index.)

Observation—*Tonic Chord*

*Autumn Colors, p. 20

Study

Gratitude, p. 30

Reading

Gay Leaves Flying, p. 31
Squirrel Dear, p. 31

Rhythm Play

Wanagi-Wacipi Olowan, p. 8 (*Indian Dances*)

Music Appreciation and Correlations

*Indian Dances (see Victor Record, No. 22174)

January

Rote

*The Dressed-Up Town, p. 33
*The Barber, p. 34
(See Classified Index.)

Observation—*Diatonic Figures*

*Winds of Evening, p. 12

Study

Fruit, p. 35

FIRST YEAR

January

Reading

Evening Star, p. 37

Rhythm Play

*Choose Your Partner, p. 36 (*Game*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

February

Rote

*Sing, Said the Mother, p. 38

*A Sea Song from the Shore, p. 40

(See Classified Index.)

Observation—*Diatonic Figures*

*Choose Your Partner, p. 36

Study

The Snowbirds, p. 39

Reading

A Song for February, p. 41

Rhythm Play

*A Sea Song from the Shore, p. 40 (*Free expression*)

Music Appreciation and Correlations

*America, p. 212

SECOND YEAR

January

Reading

Playing Horse, p. 35

Rhythm Play

*The Dressed-Up Town, p. 33 (*Free expression*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

February

Rote

*A Valentine for Mother, p. 43

*The Street Car, p. 46

(See Classified Index.)

Observation—*Diatonic Figures*

*Winds of Evening, p. 12

Study

The Ship, p. 42

Reading

The Kitten at Play, p. 43

Rhythm Play

*A Valentine for Mother, p. 43 (*Polka step*)

Music Appreciation and Correlations

*America, the Beautiful, p. 208

*Country Dance, Beethoven (*Polka step, Beethoven, orchestra, etc.*)

FIRST YEAR	SECOND YEAR
March	*March*
Rote *Point Lightly, Partner, p. 49 *Grandma, p. 48 *Piggy-wig and Piggy-wee, p. 45 (See Classified Index.)	**Rote** *The Sandman, p. 50 *The Dancers, p. 54 (See Classified Index.)
Observation—*Neighboring Tones* *Grandma, p. 48	**Observation**—*Neighboring Tones* *Autumn Colors, p. 20
Study Nightcaps, p. 53	**Study** Jack Horner and Miss Muffet, p. 56
Reading I Wish I Were a Bird, p. 53	**Reading** The Hurdy Gurdy Man, p. 57
Rhythm Play *Point Lightly, Partner, p. 49 (*Point step*)	**Rhythm Play** *The Dancers, p. 54 (*Step swing*)
Music Appreciation and Correlations (See Classified Indexes of Songs and Records.)	**Music Appreciation and Correlations** (See Classified Indexes of Songs and Records.)
April	*April*
Rote *Old Mother Wind, p. 71 *Five Little Girls, p. 58 (See Classified Index.)	**Rote** *My Dolly, p. 59 *The Owl, p. 55 *The Way to Dreamland Town, p. 62 (See Classified Index.)
Observation—*Eighth Notes* *Five Little Girls, p. 58	**Observation**—*Eighth Notes* *My Dolly, p. 59

FIRST YEAR

April

Study

Harvest Song, p. 64

Reading

Balloons, p. 64
Planting Rice, p. 65

Rhythm Play

Can You Show Me How the Farmer? p. 199 (*Game*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

May

Rote

*Rosa, p. 67
*The Windmill, p. 66
*The Secret, p. 9
(See Classified Index.)

Observation—*Eighth Notes*

*The Windmill, p. 66

Study

The Fiddling Cobbler, p. 68

Reading

On Tiptoes, p. 68
Cradle Song, p. 69

SECOND YEAR

April

Study

The Apple Tree, p. 60

Reading

Signs of the Weather, p. 60
We and the Wind, p. 61

Rhythm Play

The Mulberry Bush, p. 200 (*Game*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

May

Rote

*The Dairy Maids, p. 73
*Yo San, p. 70
*The Woodpecker, p. 74
(See Classified Index.)

Observation—*Dotted-Quarter Notes*

America, (melody only) p. 212

Study

Springtime Is Here, p. 72

Reading

The Filling Station, p. 72

Observation—*Six-Eight Time*

*The Dairy Maids, p. 73

FIRST YEAR

May

Rhythm Play

*Rosa, p. 67 (*Hop waltz*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

June

Rote

*The Minuet, p. 76
Pussy-Cat, Pussy-Cat, p. 77
(See Classified Index.)

Study

Flag Song, p. 78

Rhythm Play

*The Minuet, p. 76 (*Elementary minuet*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

SECOND YEAR

May

Rhythm Play

*Yo San, p. 70 (*Free expression*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

June

Rote

*The Queen of Arabia, p. 44
*The Morning-Glory, p. 80
(See Classified Index.)

Study

Naming the Trees, p. 79

Rhythm Play

*The Queen of Arabia, p. 44 (*Free expression*)

Music Appreciation and Correlations

(See Classified Indexes of Songs and Records.)

NOTE. Schools on eight- or nine-month basis may utilize outlines for ninth and tenth months as suggested in Chapter Four.

CHAPTER THIRTEEN

Monthly Outlines for the Upper Grades

The following outlines are planned for alternate school years. See Chapter Four, "The Monthly Outline Plan," for a discussion of the operation of the Monthly Outlines.

FIRST YEAR

September

Rote

*The Harp That Once Through Tara's Halls, p. 82

*Marching Song, p. 84

(See Classified Index for additional songs correlated with school and home activities.)

SECOND YEAR

September

Rote

Song of the Lark, p. 83

*The Owl and the Moon, p. 85

Hey-ho, to the Greenwood, (Round), p. 85

(See Classified Index for additional songs correlated with school and home activities.)

* Songs marked with an asterisk (*) are available on special Victor records. See Chapter Sixteen, "Correlating Recorded Selections."

Two Monthly Outlines appear above in parallel columns, one labeled "First Year" and the other "Second Year." It is intended that these outlines shall be used in alternate years. Therefore in the third year's work with the course the First Year Outline will again be used.

In this outline it will be observed that some of the selections are indicated as belonging to the Record Unit for the Third Year. The following suggestions are offered to cover the purchase and use of records in connection with the Monthly Outlines:

During the first year's study of the One-Book Course, few classes will be able to complete the entire outline in all its details. To do this will require a year or more of experience with the course by both pupils and teacher. The teacher, therefore, may adopt one or the other of the following plans with respect to the use of phonograph records *during the first year:*

1. The teacher may omit the selections which appear on the records listed

FIRST YEAR

September

Reading—*Melodies in the Diatonic Scale*

Many Things, p. 81
The Wind, p. 81
The Traveler, p. 86
The Summer Sun, p. 86

Rhythm

*Marching Song, p. 84

Music Appreciation and Correlations

*Battle Hymn of the Republic, p. 203 (*History, patriotic song, literature, etc.*)
*Hungarian Dance, No. 5—Brahms (*Geography, the orchestra, etc.*)
(See Third Year Record Unit.)
*Light Cavalry Overture—von Suppé (*Orchestra*)
(See Third Year Record Unit.)

October

Rote

*Over the Heather, p. 92

SECOND YEAR

September

Reading—*Melodies in the Diatonic Scale*

A Sunshine Song, p. 88
A Morning Hymn, p. 88
Sweet Dreams, p. 89
Brook Song, p. 89

Rhythm

An instrumental selection (or *Marching Song, p. 84)

Music Appreciation and Correlations

*Columbia, the Gem of the Ocean, p. 204 (*Patriotic song, history, etc.*)

October

Rote

*How Lovely Are the Messengers, p. 90

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as belonging to the Unit for the Third Year, and concentrate on the other work in the Monthly Outlines for the first year.

2. She may substitute for those selections others chosen from the Supplementary List of Records in Chapter Sixteen, and in this way provide instrumental selections to supplement the vocal numbers of the Unit for the First Year.

3. She may obtain some of the records listed in the Unit for the Third Year, thus anticipating the purchases of that year.

4. If she already has suitable records available, these may be used as substitutes during the first year.

FIRST YEAR

October

The Dream Boat (Round), p. 93
*The Leaf and the Bird, p. 96
(See Classified Index.)

Observation—*Eighth Notes*
*Over the Heather, p. 92

Study
Hallowe'en Fun, p. 94

Reading
Song of Columbus, p. 92
Do You See Merry Phyllis?, p. 95
Little Gipsy Dandelion, p. 95
An Old Minuet, p. 94

Rhythm
*Over the Heather, p. 92 (*Schottische step*)

Music Appreciation and Correlations
*The Star-Spangled Banner, p. 210 (*History, patriotic song, assembly, etc.*)
*Bummel Schottische (*Schottische step*)
(See Second Year Record Unit.)
*Anitra's Dance, Peer Gynt Suite—Grieg (*String ensemble, Grieg, geography, etc.*)
(See Third Year Record Unit.)

SECOND YEAR

October

*Partner, Come, p. 98
Hallowe'en Night, p. 97
(See Classified Index.)

Observation—*Eighth Notes*
*The Owl and the Moon, p. 85

Study
My Darling House, p. 91

Reading
Song of Columbus, p. 92
Falling Leaves, p. 91
Happy Little Alice, p. 98

Rhythm
*Partner, Come, p. 98 (*Polka*)

Music Appreciation and Correlations
*Old Black Joe—Foster, p. 206 (*History, assembly, etc.*)
*Light Cavalry Overture—von Suppé (*Brass ensemble, trumpets, etc.*)
(See Third Year Record Unit.)

FIRST YEAR

November

Rote

Psalm 100, p. 87
*Ladybird, p. 99
(See Classified Index.)

Observation—*Two-Part Songs*

The Dream Boat (Round), p. 93

Study

Dawn, p. 100

Reading

Climbing (Round), p. 100
Are You Sleeping? (Round), p. 101
A Pledge, p. 105

Rhythm

A Thanksgiving Pageant
(See Classified Index.)

Music Appreciation and Correlations

*Hungarian Dance, No. 6—Brahms (*Brahms, orchestra, etc.*)
(See Third Year Record Unit.)
*All through the Night, p. 182 (*Geography, assembly, etc.*)

SECOND YEAR

November

Rote

*Lullaby—Brahms, p. 103
*Morning, p. 104
(See Classified Index.)

Observation—*Two-Part Songs*

Hey-ho, to the Greenwood (Round), p. 85

Study

The Wolf and the Sheep, p. 102

Reading

Winter Sports, p. 104
Winds, p. 106
Thy Mercies, Lord (Canon), p. 107

Rhythm

A Thanksgiving Pageant
(See Classified Index.)

Music Appreciation and Correlations

*Juanita, p. 201 (*Geography, assembly, etc.*)
*God Speed the Right, p. 130 (*Assembly*)
*Gavotte—Beethoven (*Beethoven, violin, etc.*)
*Menuet—Bach (*Bach, violin, minuet, etc.*)

FIRST YEAR

December

Rote

The Yule Log Procession, p. 112
Bringing in the Boar's Head, p. 113
Deck the Hall, p. 108
Christmas Star, p. 165[1]
(See Outline for Second Year, May.)

Observation—*Sharp Chromatics*

*Over the Heather, p. 92

Reading

Shoe or Stocking? p. 110
Skaters' Waltz, p. 110
Dance Around Me, p. 111
Politeness, p. 111

Rhythm

Christmas Celebration
(See Classified Index.)

Music Appreciation and Correlations

*Annie Laurie, p. 189 (*Assembly, geography, etc.*)
*Anitra's Dance, Peer Gynt Suite — Grieg (*Grieg, strings, viola, triangle, etc.*)
(See Third Year Record Unit.)

SECOND YEAR

December

Rote

*Silent Night, Holy Night, p. 197
The First Noel, p. 198
Good King Wenceslas, p. 109
Carol of the Shepherds, p. 155[1]
(See Outline for First Year, April.)

Observation—*Sharp Chromatics*

*Morning, p. 104

Reading

Peasant Dance, p. 114
Dandelions, p. 115
Christmas, p. 115

Rhythm

Christmas Celebration
(See Classified Index.)

Music Appreciation and Correlations

*Home, Sweet Home, p. 147 (*Assembly*)
*Silent Night, Holy Night, p. 197 (*Assembly, celebration, etc.*)
*O Come, All Ye Faithful, p. 199 (*Assembly, celebration, etc.*)

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[1] It will be observed that "Carol of the Shepherds" is assigned for study in April of the First Year Outline, thereby making it possible for the pupils to prepare it for their Christmas celebration the following December. "Christmas Star" should first be studied in May of the second year, as a preparation for using it in the Christmas celebration of the following (third) December, when the study plan again follows the First Year Monthly Outlines.

FIRST YEAR

January

Rote

Don Juan Minuet, p. 120
*Pop! Goes the Weasel, p. 126
(See Third Year Record Unit.)

Observation—*Dotted-Quarter and Eighth Notes*

*The Harp That Once Through Tara's Halls, p. 82

Reading

Heavenly Father, p. 116
Green Willows, p. 119
Welcome to the New Year, p. 118
Thanks and Praise, p. 118
A Child's Prayer, p. 124

Rhythm

*Pop! Goes the Weasel, p. 126
(See Third Year Record Unit.)

Music Appreciation and Correlations

*Old Folks at Home—Foster, p. 188 (*Assembly*)
*American Dances (*Square Dances*)
*Morning, Peer Gynt Suite—Grieg (*Grieg, flute, oboe, French horn, suite, geography, etc.*)
(See Third Year Record Unit.)

SECOND YEAR

January

Rote

*Home on the Range, p. 116
*Yankee Doodle, p. 202

Observation—*Dotted-Quarter and Eighth Notes*

*Lullaby—Brahms, p. 103

Reading

Growing Wool, p. 120
Geography, p. 123
Dancing in Holland, p. 123
A Hymn of Thanks, p. 122
Forest Peace, p. 125

Rhythm

*Yankee Doodle, p. 202

Music Appreciation and Correlations

*A Merry Life, p. 192 (*Assembly, geography*)
*Turkish March — Mozart (*Mozart, harpsichord, geography, etc.*)
*Gavotte—Handel (*Handel, etc.*)
*Harmonious Blacksmith—Handel (*Handel, harpsichord, variations, etc.*)

FIRST YEAR

February

Rote

Cossack Dance, p. 127
*Which Is the Way to Somewhere Town?, p. 132
*My Heart Ever Faithful, p. 128

Study—*Three-Part Music*

Early to Bed (Round), p. 127
*God Speed the Right, p. 130
(See Second Year Record Unit.)
*Dawn at Carmel (Bass Staff), p. 131
(See Second Year Record Unit.)

Reading

Water Dance, p. 129

Rhythm

A Pageant of Washington or Lincoln
(See Classified Index for Patriotic and other appropriate songs.)

Music Appreciation and Correlations

*Auld Lang Syne, p. 181 (*Assembly, geography, etc.*)
The Swan — Saint-Saëns ('Cello, Saint-Saëns, geography, etc.*)
(See Third Year Record Unit.)

SECOND YEAR

February

Rote

*The Snow, p. 134
O'er the Steppes, p. 134
The Fairy Ring, p. 137
*The Nightingale, p. 136

Observation—*Bass Staff*

*The Nightingale, p. 136

Study—*Three-Part Music*

Turn Again (Round), p. 126
*Robin Adair, p. 135
Let Songs of Praise Arise, p. 136

Reading

George Washington, p. 133
Echoes, p. 133

Rhythm

A Pageant of Washington or Lincoln
(See Classified Index for Patriotic and other appropriate songs.)

Music Appreciation and Correlations

*The Nightingale, p. 136 (*Assembly, etc.*)
*Andante "Surprise" Symphony—Haydn (*Haydn, orchestra, etc.*)
(See Third Year Record Unit.)

FIRST YEAR	SECOND YEAR
March	*March*
Rote *Sing When You Are Happy, p. 138 *If I Were You, p. 138	**Rote** *Gondoliera, p. 146
Observation—*Minor* Cossack Dance, p. 127 —*Six-Eight Time* *Marching Song, p. 84	**Observation**—*Minor* O'er the Steppes, p. 134 —*Six-Eight Time* *How Lovely Are the Messengers, p. 90
Study Dusk, p. 140 (*minor*) *Home, Sweet Home, p. 147 (*Three-part*) (See Third Year Record Unit.) The Village Inn, p. 141 (*Six-eight time*)	**Study** Morning Hymn, p. 143 (*Three-part*)
Reading Russian Dance, p. 140 Pigeons, p. 141 Thirsty (Round), p. 141 Swallow Song, p. 142	**Reading** Jeanne d'Arc, p. 144 What Do We Plant?, p. 145 Finland, p. 148 The County Fair, p. 148 Pirates, p. 149 Hark! Hear the Siren (Round), p. 149
Rhythm An Old Minuet, p. 94 *The Minuet, p. 76 (*Advanced Minuet*)	**Rhythm** Don Juan Minuet, p. 120 (*Advanced Minuet*)

First Year

March

Music Appreciation and Correlations

*Semper Fidelis March—Sousa (*Military band*)
*Dixie, p. 208 (*History, assembly, etc.*)
*In the Hall of the Mountain King—Peer Gynt Suite—Grieg (*Grieg, bassoon, etc.*)
(See Third Year Record Unit.)

April

Rote

*A Tea Party in Fairyland, p. 150
*Sailor Song, p. 152
*Good Night, p. 137

Observation—*Flat Chromatics*

*Sing When You Are Happy, p. 138

Study

Carol of the Shepherds, p. 155
(See Outline for Second Year, December.)

Reading

Magic, p. 153
My Little Irish Lad, p. 153
My Heart's in the Highlands, p. 154

Second Year

Marck

Music Appreciation and Correlations

*Swing Low, Sweet Chariot, p. 187 (*History, assembly, etc.*)
*Country Dance—Beethoven (*Beethoven, etc.*)
*Stars of the Summer Night, p. 176 (*Assembly*)
*Menuet—Bach (*Bach, minuet, etc.*)

April

Rote

*Caraway and Cheese, p. 156
Wandering, p. 157
*Dancing School, p. 158
*Foreign Children, p. 160

Observation—*Flat Chromatics*

*Gondoliera, p. 146

Reading

*April, p. 158
Slumber Song, p. 159
Sun and Showers, p. 159
The Bell Doth Toll (Round), p. 156

FIRST YEAR	SECOND YEAR
April	*April*
Rhythm *Which Is the Way to Somewhere Town?, p. 132 (*Waltz*)	**Rhythm**—Instrumental (*Waltz*)
Music Appreciation and Correlations *Tales from the Vienna Woods—Strauss (*Waltz, etc.*) (See Second Year Record Unit.)	**Music Appreciation and Correlations** *Sweet and Low, p. 183 (*Assembly*) *Country Dance — Weber (*Weber, etc.*) *Blue Danube Waltz—Strauss (*Waltz*)
May	*May*
Rote *Under the Window, p. 162 *Dabbling in the Dew, p. 162	**Rote** *The Blue-Bell, p. 163 *Italian Street Fair, p. 164
Observation—*Dotted-Eighth and Sixteenth Notes* *Dabbling in the Dew, p. 162	**Observation**—*Dotted-Eighth and Sixteenth Notes* *Dancing School, p. 158
Study Soft Is Their Slumber, p. 169 Life's Treasure, p. 170 Nature's Dream, p. 171	**Study** Christmas Star, p. 165 (See Outline for First Year, December.) Soft Is Their Slumber, p. 169
Reading *Amaryllis, p. 168 Peaceful Night, p. 168	**Reading** *Billy Boy, p. 166 May Time, p. 166 A Day of Sunshine, p. 167
Rhythm *Amaryllis, p. 168 (*Gavotte*)	**Rhythm** *Dancing School, p. 158 (*Military schottische*)

FIRST YEAR

May

Music Appreciation and Correlations

*Moment Musical—Schubert (*Schubert, etc.*)
(See Third Year Record Unit.)
*To a Wild Rose—MacDowell (*MacDowell, etc.*)
(See Third Year Record Unit.)
*To a Water Lily—MacDowell (*MacDowell, etc.*)
(See Third Year Record Unit.)
*Light Cavalry Overture—von Suppé (*Clarinet, etc.*)
(See Third Year Record Unit.)

June

Rote

*Who Has Seen the Wind?, p. 174
*Time Enough, p. 175

Study

Hail, Columbia, p. 172
Spirit of the Summer-Time, p. 179

Music Appreciation and Correlations

*Love's Old Sweet Song, p. 184 (*Assembly*)

SECOND YEAR

May

Music Appreciation and Correlations

*O, Susanna, p. 190 (*History, assembly, etc.*)
*There's Music in the Air, p. 205 (*Assembly*)
*Gavotte—Handel (*Handel, harpsichord, gavotte, etc.*)
*Gavotte—Sapellnikoff (*Gavotte, etc.*)
*Gavotte—Beethoven (*Beethoven, etc.*)

June

Rote

*The Primrose, p. 178
*Dream Song, p. 180
*The Little Turtle, p. 177

Study

*Stars of the Summer Night, p. 176
Weel May the Keel Row, p. 176

Music Appreciation and Correlations

*Peer Gynt Suite—Grieg, complete (*Orchestra, flute, oboe, French horn, bassoon, strings, triangle, etc.*)
(See Third Year Record Unit.)

NOTE. Schools on a basis of less than ten months may utilize outlines for ninth and tenth months as suggested in Chapter Four.

PART FOUR

USEFUL REFERENCE MATERIAL

CHAPTER FOURTEEN

The Rudiments of Music

This chapter on the rudiments of music is included as a guide and reference for the teacher. It is not to be used as a text for teaching the subject to school pupils. With the general background provided by this chapter, the teacher is prepared to have the various topics of this chapter occur in the course of the music lessons as incidents in connection with song study. Occasionally a pupil will ask a question which this chapter will help the teacher to answer. Drill will occasionally be necessary on some of the details given here. Some pupils will be interested in these technical subjects and they should be permitted to work out such matters to their hearts' content from the teacher's book.

Sound, Tone, Noise. Vibrations which reach our consciousness through the sense of hearing are called *sound*. Sounds may be divided into two general classifications, those in which the vibrations are more or less regular, *tone,* and those of irregular vibrations, *noise*. Music is an organized succession of tones, although some musical instruments, like drums, produce noise rather than tone.

Attributes of tone. Tone is said to possess four attributes: pitch, duration, volume, and quality.

Pitch is determined by the rapidity of vibrations and we speak of tones as being of high and low pitch according to their more or less rapid vibrations.

Duration means the length of time during which the tone continues.

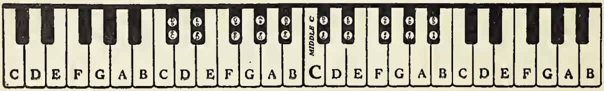
Volume is the degree of loudness.

Quality is determined by the way in which the tone is produced. The tone of a violin differs in quality from that of a cornet, and one voice differs in quality from another.

The rudiments of music. The study of music consists of learning to perform music, to listen intelligently, to read music notation, or to compose. The study of the *rudiments of music* includes learning the ways in which pitch, duration, volume, and quality are represented by music notation.

A. Pitch

Naming the pitches. Our musical system has selected certain pitches which may best be illustrated by the piano keyboard. On the piano each pitch is sounded by a different key, white or black. Pitches are named by letters, only seven being used because the eighth tone (octave) blends so completely with the first that tones an octave apart are called by the same letter.



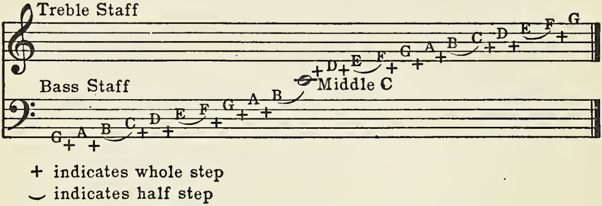
The picture of the keyboard illustrates how pitches are named. The white keys are named by the seven letters: A, B, C, D, E, F, G. Between certain white keys we find black keys, which take their names from the neighboring white keys. When reckoned to the right of its neighboring white key (upward), the black key is called by the same letter as the white key with the addition of the word *sharp.* Thus the black key next to the right of *C* is called *C-sharp.*

When reckoned to the left (downward), the black keys are called by the same letter as the neighboring white key and the word *flat* is added. Thus the black key next to the left of *A* is called *A-flat.* It will be seen that every black key has two names, one derived from the white key to the left, and the other derived from the white key to the right.

Steps and half-steps. The interval from any key to its nearest neighbor, black or white, up or down, is called a *half-step.* The interval of two half-steps is a *step.* By observing the keyboard it will be seen that in some parts of the keyboard the white keys are only a half-step apart, and that in other places a black key comes between the neighboring white keys and thus makes them a step apart.

It has been shown that black keys have two names. The same is also possible with white keys, for white keys a half-step apart may be called the *sharp* or the *flat* of the other, according as one reckons upward or downward. When white keys are a step apart, the terms *double-sharp* or *double-flat* are sometimes used to indicate their relationship. The reason for using these various names under different circumstances will be found in studying the scales. Just as certain words sound alike (bear and bare, there and their, etc.) but are spelled differently because their meaning is different, so do certain pitches sound alike (*C-sharp* and *D-flat, A* and *G-double-sharp*), but must be spelled differently under different musical conditions.

The notation of pitch. In music notation pitch is represented by the *staff,* five horizontal lines and the spaces between and next to them. Two staves are in common use, the *treble staff* and the *bass staff,* although other staves are used for purposes which cannot now be discussed as they would take us too far afield from our present studies. Sometimes higher or lower pitches necessitate additional lines or spaces, called *leger lines* or *leger spaces* above or below the staff. The treble staff is indicated by the *G-clef* (𝄞) on the second line of the staff. The *G-clef* is derived from an old form of the letter *g*, and shows that the line around which it curls is named *g*. The bass staff is indicated by the *F-clef* (𝄢) on the fourth line, and shows that line is named *F*. The names of the other lines and spaces may be found by counting upward or downward from the G or the F lines. The diagram shows how the pitches are represented on the staff.

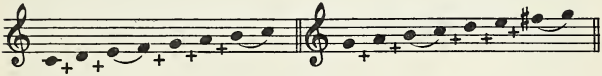


In order to represent sharp or flat pitches, notes are written on the lines or spaces and the *sharp* (♯) or *flat* (♭) is written before it. The theory of *double-sharps* (𝄪) and *double-flats* (𝄫) follows the same principle. After a line or space has been affected by a *chromatic sign* (sharp, flat, double-sharp, double-flat) it may be restored to represent the original pitch by canceling the sign with a *natural* (♮).

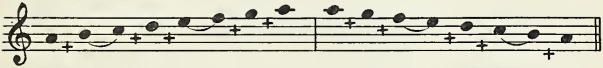
Scales. Music is written in keys, that is, in certain selected tones which are related to each other according to a regular system, or plan. The tones of a key, when brought together in consecutive arrangement, are called *scales*. Our musical system has two modes, or tonal schemes, *major* and *minor*.

Major scales. The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *key-note,* or *tonic.* When 1 of the scale is G, the key is G; when 1 is E♭, the key is E♭, and so on. If we sing the tones C, D, E, F, G, A, B, C, in the order named, we sing the major scale, because the tones represented by these pitch names are arranged (with reference to steps and half-steps) to correspond with the tones of the scale. Thus it will be seen that the intervals of the major scale fall into the following pattern, from the lowest tone upward: step, step, half-step, step, step, step, half-step.

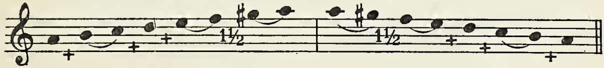
Now if we take G for our key-note and sing G, A, B, C, D, E, F, G, we do not sing the major scale, because F-G, being a whole step does not correspond with the half-step 7-8 in the scale. But if we substitute F♯ for F, the correct order of intervals (steps and half-steps) would be preserved. (Steps are indicated +; half-steps ‿.)



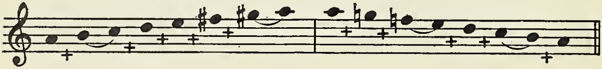
Minor scales. There are three kinds of minor scales, the *natural,* the *harmonic,* and the *melodic.* The natural minor scale agrees with the intervals indicated by the key signature (see below).



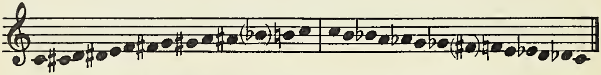
In the harmonic minor scale the tones succeed each other at intervals as indicated in the following diagram.



The melodic minor scale differs from the harmonic in that it does not, like the latter, raise merely the seventh degree in ascending and descending, but in ascending raises both the sixth and seventh degrees, and in descending raises neither of these degrees but uses a form of scale similar to the descending natural minor scale.



Chromatic scales. A scale progressing by half-steps is termed a *chromatic* scale. The ascending chromatic scale is usually written with sharps, the descending chromatic scale with flats.

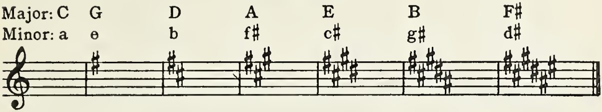


(Some theorists include b-flat rather than a-sharp in the ascending chromatic scale and f-sharp rather than g-flat in the descending chromatic scale.)

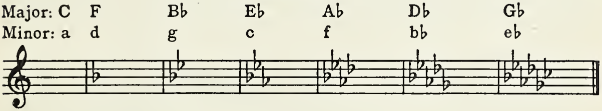
Key signatures. Instead of writing sharps or flats throughout a composition, it is customary to assemble the sharps and flats involved in the key and to write them at the beginning of the staff. In this way it is easy to see at a glance the key in which the piece is written and also to save space in writing or printing the notation of the sharp or flat each time it occurs. The following diagram shows the signatures of the most common keys. The signature leaves undecided whether a piece is written in major or in the relative minor. (Keys having the same signature are called *relative*.) The mode (major or minor) can usually be determined by the character of the melody.

Signatures of the Most Common Scales

(Sharp Keys)



(Flat Keys)



The *so-fa* syllables. In order to express in a simple and easy manner the relationship of tones within a key a system of syllables has been devised. By singing these syllables it is possible to indicate the tones of the scale as they are being sung. The syllables for the several scales are as follows:

Major scale: *do-re-mi-fa-so-la-ti-do*
do-ti-la-so-fa-mi-re-do

Natural minor scale: *la-ti-do-re-mi-fa-so-la*
la-so-fa-mi-re-do-ti-la

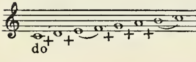
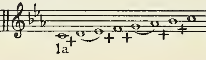
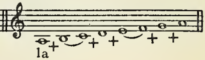
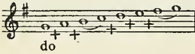
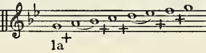
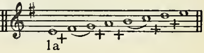
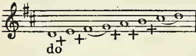
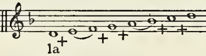
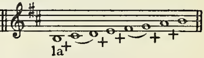
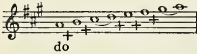
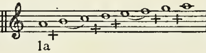
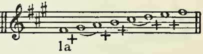
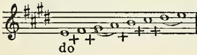
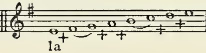
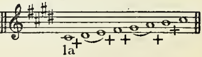
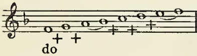
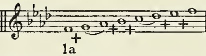
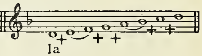
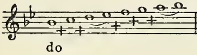
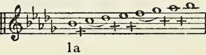
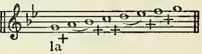
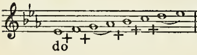
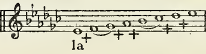
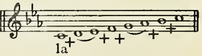
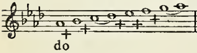
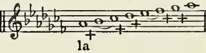
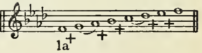
Harmonic minor scale: *la-ti-do-re-mi-fa-si-la*
la-si-fa-mi-re-do-ti-la

Melodic minor scale: *la-ti-do-re-mi-fi-si-la*
la-so-fa-mi-re-do-ti-la

Chromatic tones; i.e., sharps or flats intervening between the regular tones of the scale are expressed as follows:

Sharp chromatics are indicated by syllables which employ the consonant of the syllable from which the chromatic tone is derived and substitute the vowel *i* (pronounced *ee*) for the original vowel. For example, the sharp chromatic above *fa* is

A TABLE OF KEYS

Major Keys	Tonic Minor Keys	Relative Minor Keys
C Major 	C Minor 	A Minor 
G Major 	G Minor 	E Minor 
D Major 	D Minor 	B Minor 
A Major 	A Minor 	F-sharp Minor 
E Major 	E Minor 	C-sharp Minor 
F Major 	F Minor 	D Minor 
B-flat Major 	B-flat Minor 	G Minor 
E-flat Major 	E-flat Minor 	C Minor 
A-flat Major 	A-flat Minor 	F Minor 

+ indicates whole step.

‿ indicates half step.

Note. See Chapter Fifteen for the *so-fa* syllables of major, minor, and chromatic scales.

called *fi*. Thus the syllables for the ascending chromatic scale are as follows:

do-di-re-ri-mi-fa-fi-so-si-la-li-ti-do

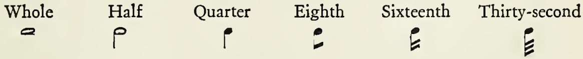
Flat chromatics. In flat chromatics the vowel *e* (pronounced *ay*) is substituted for the original vowel; e.g., the flat chromatic below *ti* is called *te* (pronounced *tāy*).

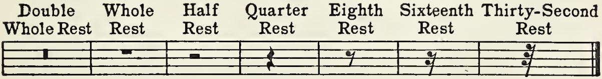
do-ti-te-la-le-so-se-fa-mi-me-re-ra-do

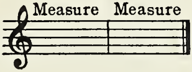
Observe that an exception occurs for the flat of *re,* which is called by the syllable *ra* (pronounced *rah*).

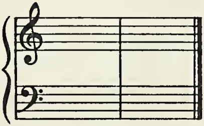
B. **Duration**

Notes and rests. The relative length of tones is indicated by notes. The following diagram shows the notes most usually employed and the corresponding rests. It will be observed that the notes are named in accordance with their relative value.

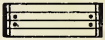
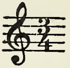

Whole
Half
Quarter
Eighth
Sixteenth
Thirty-second


Double Whole Rest
Whole Rest
Half Rest
Quarter Rest
Eighth Rest
Sixteenth Rest
Thirty-Second Rest


Measure
Measure

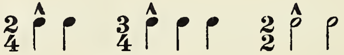


Measures. Every piece of music is divided into small sections of equal value called *measures.* This division is made audible by *accentuation* (stress); visible, by *bars,* which are perpendicular lines drawn through the staff (or staves) at the end of each measure. A double bar indicates the end of a part or movement.

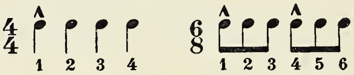
The repetition of a part is indicated by dots, thus: 
With reference to the different note values and accentuation of the measures, different kinds of time are formed. The time is indicated at the beginning of every piece in the form of a fraction.  indicates that there are three quarter notes (or their equivalent) to be counted in every measure. The numerator expresses the number of counts to each measure; the denominator, the kind (note value) of counts. Until recently 4/4 was represented by C; 2/2 by ¢; and much music is still printed with these signatures.

Simple measures are those of two and of three counts; all the others are *compound* (4 = 2 × 2, 6 = 2 × 3, etc.).

Accent is the stress or emphasis laid on special counts. Simple measures have but one accent; namely, on the first count:



Compound measures are formed of two or three simple measures, and thus have two or three (sometimes more) accents, the first being the stronger.



Tempo. The term *tempo* means the general degree of rapidity or slowness with which the successive beats follow each other. Some pieces are in a rapid tempo, such as jigs and quick-steps; and other pieces are in a slow tempo, such as lullabies or funeral marches. As a rule the tempo is indicated by a word at the beginning of a piece of music. Often the title or character of the piece will suggest the proper tempo. The tempo will frequently vary during the piece, certain portions being faster or slower than others. Tempo marks are of three classes: (1) those indicating a steady and fixed speed; (2) those indicating a hastening of the speed; (3) those indicating a slackening of the pace.

CLASS I

(Indicating a steady rate of speed)

Largo. (Large, broad.)	General signification of terms is *slow.*
Larghetto. (Diminutive of Largo.)	
Grave. (Heavy, ponderous.)	
Lento. (Slow.)	
Adagio. (Leisurely.)	
Adagietto. (Diminutive of adagio.)	
Andantino. (Diminutive of andante; i.e., less moving.)	General signification of terms is *fast.*
Andante. (Moving, going. A rather slow movement.)	
Moderato. (Moderate.)	
Allegretto. (Diminutive of Allegro.)	
Allegro. (Lively, brisk, rapid.)	
Moto, con. (With motion.)	
Vivace. (Vivacious.)	
Presto. (Very fast.)	
Prestissimo. (As fast as possible.)	

CLASS II

(Indicating a hastening of the speed)

Accelerando. (Gradually accelerating.)	
Stringendo.	(Suddenly accelerating, usually with a crescendo.)
Affrettando.	

Doppio movimento. (Twice as fast.)

Più mosso. Veloce.	(A steady rate of speed, faster than the preceding movement.)

CLASS III

(Indicating a slackening of the speed)

Rallentando. Ritardando.	(Gradually growing slower.)
Ritenuto. Meno mosso.	(A sudden drop to a slow rate of speed.)
Calando. Morendo. Smorzando.	(Growing slower and softer.)

C. **Volume**

The degree of tone volume may be considered in two ways: (1) the general relative tone value of a passage as loud or soft, or as growing louder or softer; and (2) the relative emphasis, accent or stress of tones within a measure or within a passage. The following words or signs indicate the degree of power with which a tone or passage is to be performed:

Pianissimo (*pp*). Very soft.
Piano (*p*). Soft.
Mezzo piano (*mp*). Half soft.
Mezzo (*m*). Half.
Mezzo forte (*mf*). Half loud.
Forte (*f*). Loud.
Fortissimo (*ff*). Very loud.
Crescendo (*cres.* <). Increasing in loudness.
Descrescendo (*decres.* >). Decreasing in loudness.
Diminuendo (*dim.* >). Diminishing in loudness.
Swell (<) a crescendo, or (< >) a crescendo and diminuendo.
Rinforzando (*rinf., rfz., rf.,* <). Reinforcement, with special em-

phasis; indicates a sudden increase in loudness, either for a tone or chord, or throughout a phrase or short passage.

Sforzando (*sfz., sf., fz.,* > ∧). "Forcing," "pressing." A direction commonly applied to a single tone or chord indicating that it is to be performed with special stress, or marked and sudden emphasis.

Measure accent. The subject of measure accent was treated under section C above.

Climaxes. Every phrase within a musical composition has its climax or highest point of emphasis, which usually occurs with the highest tone. Likewise every period or other large division of the complete composition has its own highest point of emphasis or climax; and the piece as a whole will have its climax. The relative ebb and flow of volume during the performance of the composition must be in general accord with the successive climaxes, and a good interpretation of a piece of music will involve a well-ordered and logical proportion in the arrangement of climaxes.

D. Tone Quality

The subject of tone quality is so extensive that it cannot be considered in this chapter on the rudiments of music. Tone quality must be considered in the study of expressive interpretation, in the study of appreciation, instrumentation, and indeed in almost every field of music study. Occasionally a composer will suggest by a word some particular tone quality which he wishes the performer to employ. Pieces with titles, either vocal or instrumental, will find a clue to the tone quality in the name of the composition. Tone quality may be beautiful or harsh. In singing, good tone quality is usually one which is appropriate to the nature of the song.

CHAPTER FIFTEEN

The So-Fa *Syllables*

The use of *so-fa* syllables. The use of *so-fa* syllables is very general in the schools of this country. Some musicians do not employ the *so-fa* syllables, but prefer teaching their pupils to recognize tone relations without this device. But unless the teacher is quite sure of her musicianship, she will usually find the syllables the most helpful and practical means of definitely establishing and fixing tonal relations.

The syllables express in a simple way the relationship of tones within a key. For example, the first tone of a major scale is called "do." Whenever one thinks in the tonality of a major scale, the first tone (or keynote) becomes more firmly established if it is associated with a definite name. Similarly, all the other tones of major, minor, and chromatic scales may be established in consciousness by habitual use of the syllable names. Syllables for major, minor, and chromatic scales will be found in Chapter Fourteen.

The procedure in teaching the syllables is described in the Lesson Outlines of Chapters Ten and Eleven. The little children first learn to sing the syllables by rote, as a final stanza to some of their familiar songs. Then they observe that whenever two phrases sound alike, the same syllables are used. Soon characteristic figures become apparent in the tonal design (tonic chord, neighboring tone, diatonic figures, etc.), and these are made more concrete through the use of syllables.

In reading new songs, the use of syllables helps in accuracy and facility. See Chapter Fourteen, The Rudiments of Music, where major, minor, and chromatic scales are given with their corresponding syllables.

In order still further to assist teachers who are unfamiliar with the syllables, a number of the early observation songs of the course are given below in a syllable notation devised by Mrs. Fryberger for her well-known book on music appreciation.[1]

Syllables are used instead of notes, and for further simplification only the initial letter of a syllable is used (*d* for *do, r* for *re,* etc.). Should the teacher wish to go further with this notation, she would express an accidental (chromatic tone) by two letters (*si, fi, te, le,* etc.) (see Chapter Fourteen). A short dash following a letter (or syllable) indicates a single beat; two dashes signify two beats, etc.; a letter without a dash is equivalent to one half-beat; a syllable underlined or overlined indicates its position as under the low *do* or as high *do* or above high *do*. An x represents a rest; the short vertical lines are *bars* which separate measures; the *dots* add to the time-value of letters as they do to notes. The melody of "America" will serve in illustration.

"America," One-Book Course, p. 212

d – d – r – / $\underline{t}$ – .dr – / m – m – f – / m – .rd – / r – d – $\underline{t}$ – /
d – – – /
s – s – s – / s – .fm – / f – f – f – / f – .mr – / m – fmrd /
m – .fs – / lfm – r – / d – – – / /

Illustrative examples. As a further help to the teacher, syllables for the observation songs of Part One of the One-Book Course are given below.

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[1] *Listening Lessons in Music,* by Agnes Moore Fryberger, Director Dept. Public School Music, University of Louisville, Ky.; published by Silver, Burdett and Company.

"Hallowe'en," p. 16

m̲-r-d--/s-f-m--/
d̄-s-m-d-/r-m-f--/
m̲-r-d--/s-f-m--/
d̄-s-m-d-/m-r-d--//

"Autumn Colors," p. 20

d-m-s-s-/l-s-f-m-/
f-m-r-d-/t̲-d-r-x-/
s-s-f-f-/m-m-r-r-/
d-s̲-l̲-t̲-/d--x--//

"Choose Your Partner," p. 36

d--d-/d-r-m-/m--r-/r--
f-/m--m-/r--r-/d---d---/
d-d-d-/d-r-m-/m--r-/r---/
d-d-d-/d-r-m-/m--r-/r--
f-/m--m-/r--r-/d---/d---//

"Winds of Evening," p. 12

m--r-/d--d-/r-d-r-/m--d-/
m--r-/d--d-/r-r-r-/d---/
m-f-s-/r-- r-/m-f-s-/r---/
m--r-/d--d-/r-d-r-/m--d-/
m--r-/d--d-/r-r-r-/d---//

"Grandma," p. 48

d-/r-d-f-m-/r--d-
m-/m-m-l-s-/f--m-
m-/m-m-f-m-/r--x-
d-/r-d-f-m-/r--d-
m-/m-m-l-s-/f--m-
m-/m-m-f-m-/r-r-d-//

"Five Little Girls," p. 58

d – ddr – r – / m – m – f – x – /
s – ssf – f – / m – m – r – x – /
d – ddr – r – / m – m – f – x – /
s – ssd – s – / m – r – d – x – / /

"My Dolly," p. 59

dm / s – l – / s –
dd / rfmr / md
dm / s – l – / s –
dd / rfmr / d – / /

"The Windmill," p. 66

drmf / s – s – / l – l – / s – – /
drmf / s – s – / l – l – / s – – /
s – s – / m – d – / l – l – / s – – /
f – f – / m – m – / r – r – / d – – / /

CHAPTER SIXTEEN

Correlating Recorded Selections

The reader is referred to Chapter Six, Music Appreciation, section C, Listening to Recorded Music, for a discussion of the place of recorded music in the schoolroom. The various uses of such recorded selections are discussed and instructions given for the use of the phonograph..

Not the least of the many values of recordings in the schoolroom is the aid they bring to the teacher herself. The musically-trained teacher will find numerous uses for recorded music of the several types suggested in Chapter Six and listed in this chapter. The teacher without special musical training will find in these records a rich source of self-help. They may be used to develop her own musical powers as well as in the preparation and presentation of the lessons given to her pupils.

Three "Units" of recorded music are suggested, the lists of records are given, and the effective correlations with the songs and appreciation lessons of The Music Hour, One-Book Course are outlined. Under ordinary conditions, the suggestion is made that the purchase of these three units be spread over three years; that is, one unit purchased each year. While the cost of such a plan is not great, the teacher who finds it difficult to secure this modest sum may spread the purchase over a still wider period. Moreover, all records may be purchased singly. By securing these records, she will be following an organized scheme of equipping her school rather than one which is haphazard. The records listed are by no means all which she may hope eventually to have. A few additional records are suggested to supplement the three units here listed. Further additions may be made from the larger units suggested for use with The Music Hour series. Thus she will have a workable plan which correlates with the outlines for The Chorus Plan and with the Monthly Outlines of this book.

A. MINIMUM UNITS OF RECORDS

1. **Unit of Records for the First Year**

(*Total Cost, ten records, list price* $8.50.)

*No.**	*Title*
20979	Semper Fidelis March—Sousa Second Connecticut March—Reeves *United States Marine Band*
21428	Songs from The Music Hour, One-Book Course The Star-Spangled Banner, p. 210 America, p. 212 *Mixed Chorus*
21950	Songs from The Music Hour, One-Book Course Old Folks at Home (Swanee River), p. 188 Dixie, p. 208 *Ralph Crane*
22082	Songs from The Music Hour, One-Book Course A. 1. All through the Night, p. 182 2. Love's Old Sweet Song, p. 184 B. 1. Annie Laurie, p. 189 2. Auld Lang Syne, p. 181 *Ralph Crane*

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*These numbers refer to the catalogue of the RCA Victor Company, Camden, N. J.

_No.*_ _Title_

22083 Songs from The Music Hour, One-Book Course
    A. 1. America, p. 212
        2. America, the Beautiful, p. 208
    B. 1. Battle Hymn of the Republic, p. 203
        2. Columbia, the Gem of the Ocean, p. 204
            Ralph Crane

22620 Songs from The Music Hour, One-Book Course
    A. 1. Playing Ball, p. 11
        2. The Broom, p. 3
        3. The Postman's Whistle, p. 6
        4. The Traffic Cop, p. 5
        5. Piggy-wig and Piggy-wee, p. 45
        6. The Rocking Horse, p. 6
        7. Brownies, p. 29
        8. Old Mother Wind, p. 71
        9. Wee Ducky Doddles, p. 32
    B. 1. On the Way to School, p. 1
        2. A Sea Song from the Shore, p. 40
        3. The Barber, p. 34
        4. Sing, Said the Mother, p. 38
        5. The Secret, p. 9
        6. The Dressed-Up Town, p. 33
            Anna Howard

22992 Songs from The Music Hour, One-Book Course
    A. 1. Hallowe'en, p. 16
        2. Feathers, p. 17
        3. Winds of Evening, p. 12
        4. Grandma, p. 48
        5. Marching 'Round the Schoolroom, p. 2
        6. Point Lightly, Partner, p. 49
        7. Choose Your Partner, p. 36
        8. The Dancers, p. 54

*No.**	*Title*
	B. 1. Autumn Colors, p. 20
	2. The Fly, p. 21
	3. Five Little Girls, p. 58
	4. My Dolly, p. 59
	5. The Windmill, p. 66
	6. The Dairy Maids, p. 73
	7. Rosa, p. 67
	8. A Valentine for Mother, p. 43
	9. The Minuet, p. 76
	Anna Howard
22993	Songs from The Music Hour, One-Book Course
	A. 1. Over the Heather, p. 92
	2. The Harp That Once Through Tara's Halls, p. 82
	3. Partner, Come, p. 98
	4. The Owl and the Moon, p. 85
	5. Morning, p. 104
	6. How Lovely Are the Messengers, p. 90
	B. 1. Lullaby, p. 103
	2. My Heart Ever Faithful, p. 128
	3. Dancing School, p. 158
	4. Gondoliera, p. 146
	5. Sing When You Are Happy, p. 138
	Anna Howard
36032	Songs from The Music Hour, One-Book Course
	A. 1. Marching Song, p. 84
	2. Ladybird, p. 99
	3. The Leaf and the Bird, p. 96
	4. Which Is the Way to Somewhere Town?, p. 132
	5. April, p. 158
	6. A Tea Party in Fairyland, p. 150
	B. 1. The Blue-Bell, p. 163
	2. Dabbling in the Dew, p. 162

*No.** *Title*

3. If I Were You, p. 138
4. Foreign Children, p. 160
5. Sailor Song, p. 152

Anna Howard

36033 Songs from The Music Hour, One-Book Course
A. 1. Under the Window, p. 162
2. The Primrose, p. 178
3. The Little Turtle, p. 177
4. Good Night, p. 137
5. Time Enough, p. 175
B. 1. Dream Song, p. 180
2. Who Has Seen the Wind?, p. 174
3. Caraway and Cheese, p. 156
4. The Snow, p. 134
5. Italian Street Fair, p. 164
Anna Howard

2. Unit of Records for the Second Year

(*Total Cost, ten records, list price,* $10.25.)

*No.** *Title*

1136 Menuet—Bach
Gavotte—Beethoven
Kreisler (Violin)

1193 Harmonious Blacksmith (Harpsichord)—Handel
Turkish March (Harpsichord)—Mozart
Landowska (Harpsichord)

6584 Blue Danube Waltz—Strauss
Tales from the Vienna Woods (Waltz)—Strauss
Philadelphia Symphony Orchestra

*No.**	*Title*
20448	A. Come Let Us Be Joyful—Mozart
	B. 1. Broom Dance—German Folk Dance
	2. Bummel Schottische—German Folk Dance
	Victor Orchestra
20451	A. 1. Country Dance—Weber
	2. Country Dance—Beethoven
	B. 1. Gavotte—Handel
	2. Giga—Corelli
	3. Second Gavotte—Sapellnikoff
	Victor Orchestra
22174	A. 1. Dance Song (Omaha Indian)
	2. Butterfly Dance (Hopi Indian)
	3. Shuffling Feet (Sioux Indian)
	B. Deer Dance (Rogue River Indian)—Skilton
	Victor Concert Orchestra
22621	Songs from The Music Hour, One-Book Course
	A. 1. Good Morning!, p. 15
	2. I Had a Little Doggy, p. 18
	3. Marching Star, p. 14
	4. The Owl, p. 55
	5. Toyland, p. 24
	6. The Street Car, p. 46
	7. The Sandman, p. 50
	B. 1. The Way to Dreamland Town, p. 62
	2. Yo San, p. 70
	3. The Morning-Glory, p. 80
	4. The Queen of Arabia, p. 44
	5. The Woodpecker, p. 74
	Anna Howard
24271	Songs from The Music Hour, One-Book Course
	A. 1. Home on the Range, p. 116 (B solo & S A)
	2. Juanita, p. 201 (S A T B)

*No.**	*Title*
	B. 1. Old Black Joe, p. 206 (Bar solo & Cho) 2. Swing Low, Sweet Chariot, p. 187 (S solo & Cho) 3. O Come, All Ye Faithful, p. 199 (Unison) *Kline-Baker-Murphy-Shaw*
24272	Songs from The Music Hour, One-Book Course A. 1. Home, Sweet Home, p. 147 (S A B) 2. The Nightingale, p. 136 (S A B) 3. God Speed the Right, p. 130 (S A T) B. 1. Dawn at Carmel, p. 131 (S A B) 2. There's Music in the Air, p. 205 (S A T B) 3. Yankee Doodle, p. 202 (T solo & Cho) 4. Amaryllis, p. 168 (S A T) 5. Billy Boy, p. 166 (S A) *Kline-Baker-Murphy-Shaw*
24273	Songs from The Music Hour—One-Book Course A. 1. A Merry Life, p. 192 (T solo & Cho) 2. Stars of the Summer Night, p. 176 (S A T B) 3. O, Susanna, p. 190 (S A T B) B. 1. Silent Night, Holy Night, p. 197 (S A T B) 2. Robin Adair, p. 135 (S A T B) 3. Sweet and Low, p. 183 (S A T B) *Kline-Baker-Murphy-Shaw*

3. Unit of Records for the Third Year

(*Total Cost, ten records, list price,* $12.75.)

*No.**	*Title*
1143	Le Cygne (The Swan) Carnival of the Animals—Saint-Saëns Moment Musical—Schubert *Casals* (Violoncello)

*No.**	*Title*
1152	To a Wild Rose—Woodland Sketches—MacDowell To a Water Lily—Woodland Sketches—MacDowell *Stock—Chicago Symphony Orchestra*
1296	Hungarian Dance, No. 5—Brahms Hungarian Dance, No. 6—Brahms *Hertz—San Francisco Symphony Orchestra*
6650	Mignon Overture—Thomas *Stock—Chicago Symphony Orchestra*
7059	Andante "Surprise" Symphony, 2nd Movement—Haydn *Boston Symphony Orchestra*
20245	Anitra's Dance—Peer Gynt Suite—Grieg In the Hall of the Mountain King—Peer Gynt Suite—Grieg *Victor Symphony Orchestra*
20447	Virginia Reels A. 1. Miss McCloud's Reel—American 2. Old Dan Tucker 3. Pop! Goes the Weasel! B. Money Musk, Nos. 1 and 2—American *Victor Orchestra*
20805	Norwegian Bridal Procession—Grieg Swedish Wedding March—Södermann *Victor Concert Orchestra*
21251	Light Cavalry Overture—von Suppé *Victor Symphony Orchestra*
35793	Morning—Peer Gynt Suite—Grieg The Death of Ase—Peer Gynt Suite—Grieg *Victor Symphony Orchestra*

B. CORRELATIONS

The possibilities for many varied uses of the music material on the foregoing listed records in correlation with the children's other music and general studies are shown in the following Classified Lists of records.

1. **Geography**

American	*No.*
America	22083
America, the Beautiful	22083
Battle Hymn of the Republic	22083
Billy Boy	24272
Columbia, the Gem of the Ocean	22083
Dancing School	22993
Dixie	21950
Home on the Range	24271
Juanita	24271
Stars of the Summer Night	24273
Star-Spangled Banner, The	21428
Swing Low, Sweet Chariot	24271
There's Music in the Air	24272
Yankee Doodle	24272
American Indian	
Butterfly (Hopi Indian)	22174
Dance Song (Omaha Indian)	22174
Deer Dance—Skilton	22174
Shuffling Feet (Sioux Indian)	22174
Austrian	
Blue Danube Waltz—Strauss	6584
Tales from the Vienna Woods—Strauss	6584
Cornish	
Dabbling in the Dew	36032

English	*No.*
The Dairy Maids	22992
Flemish	
Rosa	22992
French (See Saint-Saëns)	
Amaryllis	24272
Minuet, The	22992
My Dolly	22992
Owl and the Moon, The	22993
Valentine for Mother, A	22992
Winds of Evening	22992
German (See Bach, Beethoven, Brahms, Handel, Haydn, Humperdinck, Mendelssohn, Mozart, Schubert, Weber)	
Dancers, The	22992
God Speed the Right	24272
Point Lightly, Partner	22992
Windmill, The	22992
Hungarian (See Liszt)	
Caraway and Cheese	36033
Hungarian Dances, Nos. 5 and 6—Brahms	1296
Irish	
Harp That Once Through Tara's Halls, The	22993
Italian	
Gondoliera	22993
Italian Street Fair	36033
Merry Life, A	24273
Norwegian (See Grieg)	
Norwegian Bridal Procession—Grieg	20805
Scotch	
Annie Laurie	22082
Auld Lang Syne	22082
Robin Adair	24273

Swedish	*No.*
Autumn Colors	22992
Choose Your Partner	22992
Over the Heather	22993
Swedish Wedding March—Södermann	20805
Turkish	
Turkish March—Mozart	1193
Welsh	
All through the Night	22082

2. World's Great Composers

Bach	
Menuet	1136
My Heart Ever Faithful	22993
Beethoven	
Country Dance	20451
Gavotte	1136
Brahms	
Hungarian Dances, Nos. 5 and 6	1296
Lullaby	22993
Grieg	
Anitra's Dance—Peer Gynt Suite	20245
Death of Ase, The—Peer Gynt Suite	35793
In the Hall of the Mountain King—Peer Gynt Suite	20245
Morning—Peer Gynt Suite	35793
Norwegian Bridal Procession	20805
Primrose, The	36033
Handel	
Gavotte	20451
Harmonious Blacksmith	1193
Haydn	
Andante "Surprise" Symphony	7059

Humperdinck	*No.*
Partner, Come	22993
Liszt	
Nightingale, The	24272
Mendelssohn	
Hark! the Herald Angels Sing	24243
How Lovely Are the Messengers	22993
Mozart	
Come Let Us Be Joyful	20448
Turkish March	1193
Reger	
Snow, The	36033
Saint-Saëns	
Le Cygne (The Swan)	1143
Schubert	
Moment Musical	1143
Strauss	
Blue Danube Waltz	6584
Tales from the Vienna Woods	6584
Thomas	
Mignon Overture	6650
von Suppé	
Light Cavalry Overture	21251
Weber	
Country Dance	20451

3. **American Composers**

Bartholomew	
Queen of Arabia, The	22621
Sea Song from the Shore, A	22620
Yo San	22621

Beach	*No.*
Who Has Seen the Wind?	36033
Birge	
April	36032
Rocking Horse, The	22620
Carpenter	
Little Turtle, The	36033
Chadwick	
If I Were You	36032
Ladybird	36032
Morning-Glory, The	22621
Time Enough	36033
deKoven	
Marching Song	36032
Foster	
Old Black Joe	24271
Old Folks at Home	21950
O, Susanna	24273
Grant-Schaefer	
Good Morning!	22621
Street Car, The	22621
Way to Dreamland Town, The	22621
Hammond	
Good Night	36033
Hartford	
Sandman, The	22621
Herbert	
Foreign Children	36032
MacDowell	
Blue-Bell, The	36032

	No.
To a Water Lily	1152
To a Wild Rose	1152
Mason	
Marching Star	22621
Morning	22993
Miessner	
Dream Song	36033
Fly, The	22992
Hallowe'en	22992
Marching 'Round the Schoolroom	22992
Piggy-wig and Piggy-wee	22620
Sailor Song	36032
Toyland	22621
Nevin	
Owl, The	22621
Woodpecker, The	22621
O'Hara	
Leaf and the Bird, The	36032
Sing When You Are Happy	22993
Parker	
Secret, The	22620
Under the Window	36033
Which Is the Way to Somewhere Town?	36032
Protheroe	
Brownies	22620
Traffic Cop, The	22620
Reeves	
Second Connecticut March	20979
Rogers	
Tea Party in Fairyland, A	36032

	No.
Sousa	
Semper Fidelis March	20979
Terhune	
I Had a Little Doggy	22621
Ware	
Old Mother Wind	22620

4. Instrumental Correlation

Bassoon	
In the Hall of the Mountain King—Peer Gynt Suite—Grieg	20245
Brass Ensemble	
Light Cavalry Overture—von Suppé	21251
'Cello	
Le Cygne (The Swan)—Saint-Saëns	1143
Moment Musical—Schubert	1143
Clarinet	
Light Cavalry Overture—von Suppé	21251
Double Bass	
Light Cavalry Overture—von Suppé	21251
Flute	
Morning—Peer Gynt Suite—Grieg	35793
French Horn	
Morning—Peer Gynt Suite—Grieg	35793
Harp	
To a Water Lily—MacDowell	1152
To a Wild Rose—MacDowell	1152
Harpsichord	
Harmonious Blacksmith—Handel	1193
Turkish March—Mozart	1193

	No.
Military Band	
Second Connecticut March—Reeves	20979
Semper Fidelis March—Sousa	20979
Oboe	
Morning—Peer Gynt Suite—Grieg	35793
Orchestra	
Andante "Surprise" Symphony—Haydn	7059
Blue Danube Waltz—Strauss	6584
Hungarian Dances, Nos. 5 and 6—Brahms	1296
Tales from the Vienna Woods—Strauss	6584
String Ensemble	
Anitra's Dance—Peer Gynt Suite—Grieg	20245
Death of Ase, The—Peer Gynt Suite—Grieg	35793
String, Woodwind and Harp	
To a Water Lily—MacDowell	1152
To a Wild Rose—MacDowell	1152
Triangle	
Anitra's Dance—Peer Gynt Suite—Grieg	20245
Trumpet	
Light Cavalry Overture—von Suppé	21251
Violin	
Gavotte—Beethoven	1136
Menuet—Bach	1136

5. Dance Correlation

(See Chapter Eight, Rhythm Play)

Country Dances	
Country Dance—Beethoven	20451
Country Dance—Weber	20451
Folk Dances	
Broom Dance	20448

Folk Dances	*No.*
Bummel Schottische	20448
Come Let Us Be Joyful	20448
Free Expression	
Broom, The	22620
Dressed-Up Town, The	22620
Sea Song from the Shore, A	22620
Wee Ducky Doddles	22620
Gavotte	
Amaryllis	24272
Gavotte—Beethoven	1136
Gavotte—Handel	20451
Gavotte—Sapellnikoff	20451
Hop-Waltz and Step-Swing	
Rosa	22992
Indian Dances	
Butterfly Dance (Hopi Indian)	22174
Dance Song (Omaha Indian)	22174
Deer Dance (Rogue River Indian)	22174
Shuffling Feet (Sioux Indian)	22174
Marching	
Marching 'Round the Schoolroom	22992
Norwegian Bridal Procession—Grieg	20805
Second Connecticut March—Reeves	20979
Semper Fidelis March—Sousa	20979
Swedish Wedding March—Södermann	20805
Turkish March—Mozart	1193
Military Schottische	
Dancing School	22993
Minuet	
Menuet—Bach	1136
Minuet, The	22992

	No.
Peoples' Dances (See Country Dances)	
Point-Step and Slide	
Point Lightly, Partner	22992
Polka Step	
Country Dance—Beethoven	20451
Partner, Come	22993
Valentine for Mother, A	22992
Schottische	
Bummel Schottische	20448
Dancing School	22993
Over the Heather	22993
Step-Swing	
Dancers, The	22992
Square Dances	
Come Let Us Be Joyful—Mozart	20448
Miss McCloud's Reel	20447
Money Musk, Nos. 1 and 2	20447
Old Dan Tucker	20447
Pop! Goes the Weasel!	20447
Swaying	
Rocking Horse, The	22620
Winds of Evening	22992
Throwing	
Playing Ball	22620
Virginia Reels	20447
Walking	
On the Way to School	22620
Waltz-Run	
Choose Your Partner	22992

Waltz	*No.*
Blue Danube Waltz—Strauss	6584
Tales from the Vienna Woods—Strauss	6584
Which Is the Way to Somewhere Town?—Parker	36032

c. SUPPLEMENTARY SELECTIONS

The list of lovely and appropriate recorded selections is almost unlimited. The teacher may desire a larger library than proposed in the foregoing units. The Victor catalogues abound with suggestions. The following are appropriate for early addition. Any one of them may be secured at any time; they will be found to fit readily into the general plan of The Music Hour.

The following suggested supplementary selections are grouped under three headings: 1. Vocal Recordings; 2. Instrumental Selections; and 3. Selections for Rhythm Band and Rhythm Play. The teacher in this way will be enabled to find material to expand the listening program along lines most helpful to the general class work.

1. **Vocal Recordings**

No.

1265 Old Black Joe—Foster (with Male Quartet)
Uncle Ned—Foster (with Male Quartet)
Tibbett—*Baritone*

1361 Mignon—Gavotte—Thomas
Mignon—Connais-tu le pays?—Thomas
Bori—*Soprano*

4026 He Shall Feed His Flock—Messiah—Handel
Elsie Baker—*Contralto*

Come Unto Him—Messiah—Handel
Lucy Marsh—*Soprano*

No.

6927 Serenade—Schubert
Ave Maria ("Lady of the Lake"—Scott)—Schubert
John McCormack—*Tenor*

35940 Aïda—Gems from Aïda—Verdi
Victor Opera Company

2. Instrumental Selections

1166 Sylvia Ballet—Delibes
Intermezzo and Valse Lente
Pizzicati
Hertz—*San Francisco Orchestra*

6615 Nutcracker Suite—Tschaikowsky
1. Overture Miniature. 2. Marche
1. Dance of the Sugar Plum Fairy. 2. Trépak
Stokowski—*Philadelphia Symphony Orchestra*

6616 Nutcracker Suite—Tschaikowsky
Danse Arabe
1. Danse Chinoise. 2. Danse des Mirlitons (Dance of the Flutes)
Stokowski—*Philadelphia Symphony Orchestra*

6617 Nutcracker Suite—Valse des Fleurs (Waltz of the Flowers)—Tschaikowsky
Stokowski—*Philadelphia Symphony Orchestra*

6648 Largo (from Xerxes)—Handel
Pomp and Circumstance—March, No. 1—Elgar
Stock—*Chicago Symphony Orchestra—Organ*

6823 Samson and Delilah—Bacchanale—Saint-Saëns
Damnation of Faust—Rakoczy March—Berlioz
Stokowski—*Philadelphia Symphony Orchestra*

No.

6834 Orpheus Ballet—Dance of the Happy Spirits—Gluck
Minuet from Serenade—Brahms
Detroit Symphony Orchestra

6873 Carmen Suite—Bizet
Intermezzo to Act 3, and Les Dragons d'Alcala
Gypsy Dance
Stokowski—*Philadelphia Symphony Orchestra*

19854 Träumerei—Schumann
Evening Song—Schumann
Victor String Ensemble

20245 Anitra's Dance—Peer Gynt Suite—Grieg
In the Hall of the Mountain King—Peer Gynt Suite—Grieg
Victor Symphony Orchestra

35793 Morning—Peer Gynt Suite—Grieg
The Death of Ase—Peer Gynt Suite—Grieg
Victor Symphony Orchestra

35924 Raymond Overture—Thomas
Victor Symphony Orchestra

3. Selections for Rhythm Band and Rhythm Play

19882 Gnomes—Reinhold; Dwarfs—Reinhold
Fairies (Scherzo)—Schubert; Clowns—Midsummer Night's Dream—Mendelssohn
Victor Symphony Orchestra

20195 Spring Song—Mendelssohn
Venetian Love Song—Nevin
Florentine Quartet (Violin, 'Cello, Flute, Harp)

20401 1. Boating on the Lake—Kullak 2. Skating—Kullak
3. Walzer—Gurlitt 4. March—Gurlitt

No.

1. La Bergeronette—Burgmüller 2. Waltz—Schubert 3. Scherzo—Gurlitt 4. L'Arabesque—Burgmüller 5. Tarantelle—Saint-Saëns

20416 Le Secret—Intermezzo—Gautier
Pirouette—Finck
Victor Salon Orchestra

20430 La Czarine—Mazurka—Ganne
Rendez-vous—Intermezzo—Aletter
Victor Salon Orchestra

20432 1. Dance of Greeting—Danish 2. Kinderpolka—German
1. I See You—Swedish 2. Carrousel—Swedish
Victor Orchestra

20440 1. Minuet—Gluck 2. Minuet—Don Giovanni—Mozart
Reitz (*Bells*)
1. Gavotte—Mozart 2. Gavotte—Grétry
Reitz—(*Xylophone*)

20443 Narcissus—Water Scenes—Nevin
Mignon—Gavotte—Thomas
Florentine Quartet

20914 Marionnettes—Glazounow
Persiflage—Francis
Victor Concert Orchestra

21938 1. Waltz in A flat—Brahms 2. Stars of the Summer Night—Woodbury 3. Believe Me, If All Those Endearing Young Charms—Irish Air
1. Skaters' Waltz—Waldteufel 2. Minuet—Don Juan—Mozart 3. Amaryllis—Gavotte—Ghys
Victor Symphony Orchestra

22168 1. Soldiers' March—Schumann 2. March—Hollaender

No.

1. March—Nutcracker Suite—Tschaikowsky 2. March—Alceste—Gluck

Victor Orchestra

22374 Waltzes (Op. 52, Nos. 1, 11, 4, 10)—Brahms

Tänze (Dances) 1. Walzer (Op. 9b, Nos. 1, 2) 2. Deutsche Tänze (Op. 33, No. 2) 3. Deutsche Tänze (Op. 33, Nos. 6, 7) 4. Grätzer Walzer (Op. 91a, No. 10)—Schubert

Victor Orchestra

22449 Bagatelles, Nos. 1, 8—Beethoven

Bagatelles, Nos. 3, 9—Beethoven

Victor Orchestra

22764 1. March—Aïda—Verdi 2. March of the Three Kings—Old French

1. Soldiers' Chorus—Il Trovatore—Verdi 2. Toreador Song—Carmen—Bizet 3. Street Boys' Parade—Carmen—Bizet

Victor Orchestra

22765 1. Les Pifferari (The Rabbits)—Gounod 2. Happy and Light of Heart—Bohemian Girl—Balfe 3. Melody (Tarantelle)—Mendelssohn

1. Theme from Sonata in A—Mozart 2. Gavotte—Gossec 3. Nocturne—Midsummer Night's Dream—Mendelssohn 4. Caprice on Airs de Ballet—Alceste—Gluck

Victor Orchestra

35922 Hearts and Flowers—Intermezzo

The Glow-Worm—Idyl

Victor Concert Orchestra

Appendix

STATE OF WISCONSIN, DEPARTMENT OF PUBLIC INSTRUCTION

Program for a One-Teacher School

Time	*Grades*	*Subject*	
8:55	All	Music	
9:10	7–8	Arithmetic	
9:25	1	Reading	
9:40	2	Reading	
9:50	3–4	Reading	
10:05	5–6	Reading	(2/3 year)
		Social Studies	(1/3 year)
	1–2	Dismissed for play	
10:20	8	Physiology and Hygiene	
10:30	All	Recess (directed play)	
10:45	1–2	Language	(2/3 year)
		Social Studies	(1/3 year)
10:55	7–8	Language	(3/4 year)
		Grammar	(1/4 year)
11:10	3–4	Arithmetic	
11:30	5–6	Arithmetic	
	1–4	Dismissed for play	
11:45	7–8	History	(Odd years)
		Civics	(Even years)
12:00	All	Noon	
1:00	1	Reading	
1:10	2	Reading	(1/2 year)
		Arithmetic	(1/2 year)
1:20	7–8	Reading	
1:35	3–4	Language	
1:45	All	Handwriting	(3 days)
		Drawing	(2 days)
2:00	5	Geography	
	1–4	Dismissed for play	
2:15	6–7	Geography	
2:30	All	Recess (directed play)	
2:40	1	Reading	
2:55	2	Reading	(3 days)
		Spelling	(2 days)
3:05	5–6	Language	
3:20	3–4	Social Studies	(3 days)
		Spelling	(2 days)
3:35	5–6	Spelling	
	1–2	Dismissed	
3:45	7–8	Agriculture	(12 weeks)
		Spelling	(12 weeks)
		Agriculture	(12 weeks)

Note: Study program to correlate with this program should be organized for each county.

A WEEKLY TEACHING PROGRAM FOR A ONE-TEACHER SCHOOL OF EIGHT GRADES

This suggested program has been submitted with the distinct purpose to show how a program may be arranged so that the language arts follow one another; also the social studies are placed in a similar arrangement; to some extent the natural sciences and the fine and industrial arts follow this plan. It has been thought at times many of the lessons in each one of these groups could be so correlated as to admit of but one class in a well-balanced, well-integrated subject. One can easily conceive of many lessons in reading, spelling, writing, language and library that may profitably be combined. Other examples can be cited.

Classwork and directed study mean that each grade does its own work and receives directions, studies and reports several times during the period. While one grade reports, others carry out directions and studies. On this program like studies have been placed one after the other so that the teacher, at times, may conduct these classes together as one correlated subject, as, for example, reading followed by spelling; writing and language may, if the subject matter be kindred or related, be taught together; history followed by character education and geography may be combined into the one subject, social studies.

MORNING

		Recitation and Directions	*Study and Directions*			
Begin	*Time*	*All Grades*	*I-II*	*III-IV*	*V-VI*	*VII-VIII*
9:00	10	Morning Inspection, Flag Salute, Holiday Discussion				
9:10	15	Reading—Classwork and Directed Study (1-2)		Reading	Reading	Reading
9:25	20	Reading—Classwork and Directed Study (3-8)	Read. Seatwork			
9:45	15	Spelling Test-Study Plan Correlated with Writing (3-8)	Library Reading			
10:00	10	Language 3 days; Writing 2 days; Classwork and Directed Study (1-2)		Language	Language	Language
10:10	20	Language—Classwork and Directed Study (3-8)	Language			
10:30	10	Supervised Play or Physical Education for All				
10:40	5	Recess for All				

10:45	15	Reading and Phonics 3 days; Arith. 2 days Classwork and Directed Study (1-2)		Arithmetic	Arithmetic	Arithmetic
11:00	35	Arithmetic—Classwork and Directed Study (3-8)	Seatw'k in Arith. Read., Writing			
11:35	10	Health—Classwork and Directed Study (1-2)		Health	Health	Health (7) Civ. or Agri. (8)
11:45	15	Health—Classwork and Directed Study (3-7)	Dismissal			History (8)
12:00	20	Supervised Lunch Period				
12:20	40	Supervised Play for All				

AFTERNOON

1:00	15	Reading (Social Studies and Exercises) Classwork and Directed Study (1-3)		El. Science, Geography	Geography	Geography (7) History (8)
1:15	30	History 4 days; Citizenship 1 day; Classwork and Directed Study (4-8)	Seatw'k in Read. or Soc. Studies			
1:45	30	Geography—Classwork and Directed Study (3-7)	Seatw'k in Read. or El. Science			Language (8)
2:15	15	El. Sch. Science—Classwork and Directed Study (1-4)			El. Science, Library	Hist. or Lib. (7) Library (8)
2:30	10	Supervised Play or Physical Education for All				
2:40	5	Recess for All				
2:45	15	Music for All	Music for All	Music for All		
3:00	10	Reading—Classwork and Directed Study (1-2)		Library	History or Soc. Studies	Geography or El. Science
3:10	20	El. Sch. Sc. 4 days (5-7); Agri. 2 days; Civics 2 days (8); Formal Pen., Fri. (3-8)	Lang., Health, Soc. Studies	Soc. Studies or History		
3:30	30	Fine and Industrial Arts, 4 days (1-6); Manual Training and Home Making, 4 days (7-8); Citizenship Club, Fri. all Grades				
4:00		Dismissal				

STATE DEPARTMENT OF EDUCATION, SALEM, OREGON

SUGGESTED DAILY PROGRAM—GRADES 1–8 *—ONE-TEACHER SCHOOL

Begin	*Appr. Time*	*Subject*	*Grade*	*General Information*
9:00	5	Clearing Period	All	Health inspection, flag salute, singing, general instruction on assignments, plans for the day, etc.
9:05	30	Reading	1, 2, 3	Divide time fittingly. Music may be combined with reading occasionally.
9:35	35	Language	4, 5, 6, 7, 8	Class work or directed study on alternate days. 4–6–8 one day, 5–7 alternate days. Make provision for oral language. Part of a period each week used for Health, all grades. Emphasize work of 5th & 6th grades.
10:10	20	Music–Art	(1–4) (5–8)	Grades 1–4, M–W (art work grades 5–8) Grades 5–8, Tu–Th (art work grades 1–4). Friday 10 min. for each group (1–4 and 5–8) for music appreciation.
10:30	15	*Recess*	All	Supervised play or occasional project activity work. Ventilate room.
10:45	15	Numbers	1, 2, 3	Followed by seat work bearing on number for 25 minutes. Then 20 minutes for creative art and dismiss at 11:40.
11:00	45	Arithmetic Spelling	4, 5, 6, 7, 8	Class work when necessary. Directed study for all grades. Make provision for drill work for each grade at least once each week.
11:45	15	Spelling	4, 5, 6, 7, 8	M. Dictate week's words. T. Study words, use sentences, dictionary. W. Dictate list of words. Th. Study period for pupils missing words. F. Final test. (Study test method for lower grades.)
12:00	55	NOON		5 minutes to put away play materials, wash, comb hair, etc.
1:00	10	Opening Exercises	All	Choice of Literature appreciation, current events, nature study, program, student body meeting, health topics, safety education, etc.
1:10	40	Reading & Lang.–Geog. (3)	1, 2, 3	Divide time as seems most profitable. Use geog. text as supplementary reader for 3rd grade. Grades 1–2 join in 3rd Geog. occasionally.
1:50	30	Reading (Health)	4, 5, 6, 7, 8	Reading and health correlated in grades 5, 6. Have all grades for health period occasionally either here or under language period in forenoon. Reading and agriculture alternated in 8th. Two grades at least may have oral reading each day. Rest silent reading.
2:20	10	Writing	All	M–W–F. Combine writing with spelling work when feasible (Tu–Th).
2:30	15	*Recess*		Supervised organized play whenever possible. Ventilate room well.
2:45	10	Spelling (Reading)	1, 2, 3	Grade 1 study reading, do creative work or be dismissed. 2nd & 3rd grade spelling or discussion period in geography followed by creative work.
2:55	30	Geography	4–6, 5–7	All grades can be combined for work at certain times. Alternate recitations as desired with two grades reciting each day.
3:25	35	History & Civics	(4–5)	4 & 5 do silent reading in history. 6, 7, 8 socialized recitations alternated as desired. Combine civics with history work in all grades.
4:00		*Dismissal*		

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* Physical Education at teacher's discretion.

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